Panini magazines

ISSUE 511
May 2017

INTRODUCING

Pearl Mackie

"I'm full of anticipation – probably the same as most of the fans! I can't wait for people to meet Bill."

BBC
DOCTOR WHO
MAGAZINE™

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> “*Doctor Who* probably should reboot itself every so often. This is a very easy jumping-on point.”

LETTER FROM The Editor

In just a few days from now, the final series for the Twelfth Doctor will begin. It’s a strange thing, watching a new series of *Doctor Who*, when you already know that the current Doctor’s days are numbered. We didn’t get that with either David Tennant or Matt Smith, as their final full series had both already aired by the time the announcements of their respective departures had been made.

Back in the day, the same was true of both Colin Baker and Sylvester McCoy – so the only two previous similar cases in my lifetime have been with Peter Davison and Christopher Eccleston. Peter had made it known that he would be leaving well in advance of the season that began with *Warriors of the Deep* in 1984, and we had also known for several months that Colin Baker was waiting in the wings.

In the case of Christopher Eccleston, the intention had been to surprise the audience with the Doctor’s regeneration at the season’s climax. But sadly we found out that Chris was to be a one-season Doctor mere days after *Rose* had been transmitted, and shortly after that, it was confirmed that David Tennant would be taking over.

But this time it’s a bit different. Although we know that Peter Capaldi is leaving, we don’t yet know who his successor will be. I’m rather hoping we won’t find out for a good while yet, so we can really enjoy the Twelfth Doctor’s final season without any danger of him being overshadowed. In fact, wouldn’t it be amazing if we didn’t find out the identity of the Thirteenth Doctor until 25 December, in the final moments of the Christmas Special itself? In this day and age, it’s probably impossible. But what a treat *that* would be...

Tom

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PRODUCTION NOTES

STEVEN MOFFAT introduces the people who have decided where the TARDIS will be heading next!

Meet the team for 2017!

Well, it's that time of year, isn't it? There's spring in the air, bird song on the wind and the TARDIS is spinning back to Earth. It's only natural in this time of abundance and renewal that minds of young and old alike turn to but one thing: writers. Yes, *writers!*

Step forward, Series 10 chain-gang, try not to blink in the daylight, and answer your name when called. Now exactly who are you miserable lot?

STEVEN MOFFAT (Episodes 1, 6, 11 & 12)

Oh, Lord, really. Again?! Hasn't the deluded old fool taken the hint yet? Look, don't worry, I hear there are plans afoot to stop him once and for all. Chris Chibnall has dug a big pit with spikes in. See how he likes THAT for a gratuitous and random plot development!

FRANK COTTRELL-BOYCE (Episode 2)

You know what? Frank just loves *Doctor Who*. He really does. I become quite emotional just listening to him waxing lyrical on the subject. Brian Minchin phoned him a while back and asked him if he had any new ideas for the show, and I rather adore what Frank then did: he asked scientists what they were worried about. The answer? Robots! (Well, actually, the answer was Artificial Intelligence, but to you and me, and all our action figures, that's robots.) There are some amazing ideas in this show, and some truly horrifying ones. And all from a man with such a happy smile.

SARAH DOLLARD (Episode 3)

I still remember Sarah's face when I asked her to kill off Clara. It was a complicated face. There was 'ooh, big drama' along with 'what if the internet finds out where I live?'. This time, though, she just looked happy. We were at the *Doctor Who* Festival in November 2015, and we'd just come off a writers' panel (Sarah made us all wear sonic sunglasses!), and I asked her if she had any ideas. Quick as a flash, she said "Frost Fair". Regency era, a frozen Thames, possibly an elephant! What's the monster I asked her? "Well, you know the *EastEnders* title sequence? Doesn't the river look like a giant snake?"

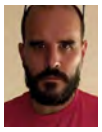
MIKE BARTLETT (Episode 4)

Did you watch *Doctor Foster*? If you didn't, go and watch it now. Brilliant, an amazing performance from Suranne Jones (the lady TARDIS in Neil Gaiman's brilliant *The Doctor's Wife*) and astonishing scripts from a name new to me: Mike Bartlett. Naturally I seethed with professional jealousy and tried to pretend he wasn't better at writing than me. Then, the astonishing news: like all wise, handsome, sexy people, Mike Bartlett was a *Doctor Who* fan – and he wanted to write for the show. "Isn't he far too busy with the second season of *Doctor Foster*?" I said, trying to adopt the general air of a writer who's much better than Mike Bartlett, but failing catastrophically. "Yep, but he wants to write a *Doctor Who* anyway," Brian told me. A few weeks later, Mike was talking about the way floorboards creak – because, you see, he's discovered the terrible truth…

JAMIE MATHIESON (Episode 5)

Ah, Jamie! If I'm remembered for nothing else, I'll be remembered as the guy who first got Jamie Mathieson to write for *Doctor Who*. At our meeting, he outlined an idea for a monster that was so good, I could think of nothing else for the rest of the week. I still think it's one of the best ideas I've ever heard. And you know what? Meeting after meeting, email after email, we couldn't make it work. Just couldn't. But the thing about this guy, there's always 20 more ideas in there – and it's a mark of his endless creativity that his replacement idea is one of my favourite episodes ever. I think you're going to love this one. Clever and creepy, classic and brand new, this one's got it all though. But I'll tell you what – one day I'll be sitting in a movie theatre, watching Jamie's latest blockbuster, and I'll finally learn how to make that damn monster work! (No pressure, Jamie.)

PETER HARNESS (Episode 7)



Peter is fiercely clever, writes killer dialogue, and sees the world in a dark and fantastical way. If torches threw beams of shadow instead of light but which somehow still illuminated their subjects… well, that would be a bit weird, quite frankly. But it's kind of how I think of Peter. This time round, he had to go off and do some research. Basically, he wanted to find quick and efficient ways of wiping out all life on Earth. He told us a few of them, quite calmly, and I went home and commissioned the bunker in which I am now writing this. (No, stop knocking, you can't come in. Build your own bunker!) *Doctor Who* can go anywhere in time and space – but the terrors of the modern world are never far away when Peter is in control of the TARDIS.

TOBY WHITHOUSE (Episode 8)

As I write this, Toby Whithouse is rehearsing his own one-man show in which he plays an executioner. I don't think he plans on *really* executing anyone, but the man has a dangerous sense of humour, so it's probably best if you don't sit in the front row. Now Toby's been with me, since my first try at running *Doctor Who*, with the wonderful *The Vampires of Venice*, and he's only missed one series since (I made him write two episodes the next year, to compensate) and every time, it's been a cracker. But hand on my heart, this is his best one. And I'm not just saying that because I keep seeing trailers of him toying with a hangman's noose.

MARK GATISS (Episode 9)

Ah, where would I be without Mark Gatiss? We were working on *Sherlock* in a rather lovely hotel in Morocco, when I realised I hadn't been nagging him about *Doctor Who*. "It's my last go," I said. (People at the next table started cheering.) "You've *got* to be there!"

"Can I do Ice Warriors?" he said.

"Help yourself!"

"On Mars?"

"Mars, why not?"

"With an Ice Warrior Hive?"

"Yeah, we can do you a hive. I'll put you down for a hive."

"With lots and lots of Ice Warriors in it?"

"Absolutely, lots and lots!"

"And some Victorian soldiers?"

"Have you taken leave of your senses?!"

The show is in the can, and I've just watched the first cut of Mark's last episode for my time on *Doctor Who*. And I can confirm that the amazing Mr Gatiss *has* taken leave of his senses – in the most gorgeous and spectacular way.

RONA MUNRO (Episode 10)

Thing about Rona, is that she's revered. That's the word: revered. This is a playwright of international renown, vast learning, and deep culture – and, yeah, if you look closely at her CV you might notice that she once wrote a *Doctor Who* for the wonderful Sylvester McCoy, a very long time ago. In fact, if you're a deluded obsessive (and let's be honest, you're reading this!), you might even know she wrote the last *Doctor Who* of the original 26-year run. It was called *Survival*, and it was strange and lyrical, and you should probably go and watch it right now. I'd always assumed that *Doctor Who* was a strange little blip in her career, and one she barely remembered. I was properly surprised when she was happy to come in for a meeting, and I adored the script that came out of it. But I don't think I really understood how wrong I'd got her, until I saw her wandering around the studio, taking selfies with Daleks, Weeping Angels, and the TARDIS. You see that Rona Munro, of international renown? She's a *Doctor Who* fan, she is. And why the hell did it take me so long to find that out?!

If you have a question to put to Steven Moffat, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line, and he may answer it soon…

MIKE BARTLETT & RONA MUNRO PHOTOS © SILVERHUB/REX/SHUTTERSTOCK

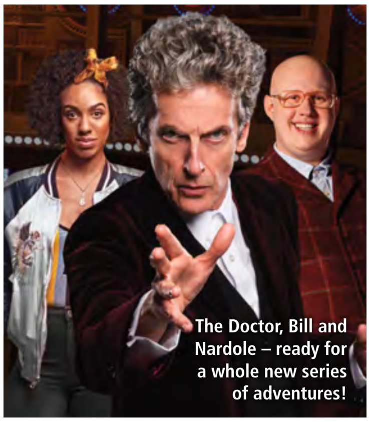
Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

Back on TV!

The new series of *Doctor Who* – starring Peter Capaldi, Pearl Mackie and Matt Lucas – gets underway on Easter Saturday in the UK, and around the world. The series will be the tenth since the show's revival in 2005, and the 36th in total since 1963.

Doctor Who is returning to its spring slot on BBC One that it enjoyed between 2005 and 2013, kicking off with Episode 1, *The Pilot* (previously reported with the working title *A Star in Her Eye*), on Saturday 15 April. At the time of going to press, the precise start time had not been confirmed, but the series will hopefully be returning to the early part of BBC One's evening schedule, as opposed to the post-8pm timeslots in which it had generally been placed for much of the 2014 and 2015 runs, which were heavily criticised by the show's stars and producers [see *Gallifrey Guardian*'s report in **DWM** 494].


The Doctor, Bill and Nardole – ready for a whole new series of adventures!

The titles for the rest of the series are currently *Smile* (22 April); *Thin Ice* (29 April); *Knock Knock* (6 May); *Oxygen* (13 May); *Extremis* (20 May); *The Pyramid at the End of the World* (27 May); *The Lie of the Land* (3 June); *The Empress of Mars* (10 June); *The Eaters of Light* (17 June); TBA (24 June); TBA (1 July). Please note that the titles and transmission dates are subject to change.

It has also been confirmed that fans in the US, Australia and New Zealand will get the chance to watch *The Pilot* at cinemas following its initial TV broadcast.

A trailer for the new series has also been revealed, and can be watched online at *tinyurl.com/series10trailer*

Turn to page 14 for our exclusive previews of the first three episodes...

ORIGINAL CYBERMEN RETURN!

By the time this issue is published, recording on the final two episodes of the series will have been completed – and it has been confirmed that the two-part story will feature not only the return of Missy (played once again by Michelle Gomez), but the Cybermen! As you can see from the giant poster given away with this edition, the Cybermen will be sporting a 'retro' look, closely resembling the design originally seen in their début adventure, 1966's *The Tenth Planet*. Peter Capaldi has often cited these Cybermen as his personal favourites – and has said that he's been hoping for their return.

Designer Alexandra Tynan, who, as Sandra Reid, created the Cybermen's original look more than 50 years ago, tells **DWM**: "Heard that my boys from Mondas are revisiting the Doctor. Feeling a bit stunned! Flattered too. It's not every designer's work that gets revived 51 years later. Good to know that Peter Capaldi got his wish."

Cyberman designer Alexandra Tynan with her famous creation.

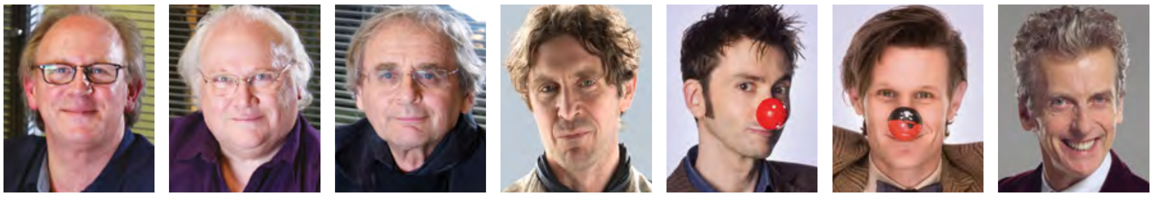
Go for breakfast with seven Doctors!

As part of Comic Relief's 'Best Auction Ever', for the first time in *Doctor Who*'s history, seven Doctors are gathering for breakfast at The Wolseley hotel on Piccadilly – but there are four empty spaces at the breakfast table still up for grabs!

The Doctors who will be in attendance are Peter Capaldi, Matt Smith, David Tennant, Paul McGann, Sylvester McCoy, Colin Baker and Peter Davison. Two of four extra spaces at the table will go to the highest bidders from the online charity auction which ends on Tuesday 16 May (bids started at £10,000). However, the other two spaces will go to winners of a raffle, for which entry costs just £5.

The breakfast will take place between September 2017 and May 2018. Comic Relief will aim to give you as much notice as possible once the date is confirmed.

Go to *tinyurl.com/WhoBrekkie* for full details and to enter the raffle. Good luck!



BBC
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SEVEN NARRATED FULL-CAST TV SOUNDTRACKS
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THE SEA DEVILS
THE CURSE OF PELADON
THE MONSTER OF PELADON
THE PIRATE PLANET
DESTINY OF THE DALEKS
INCLUDES BONUS CAST INTERVIEWS

CLASSIC TV ON AUDIO

■ Out now from BBC Audio is a new CD box set, *Doctor Who: Classic TV Adventures Collection One*, which contains full-cast TV soundtracks of seven TV serials. The stories, previously released individually, are *The Tomb of the Cybermen*, *Doctor Who and the Silurians*, *The Sea Devils*, *The Curse of Peladon*, *The Monster of Peladon*, *The Pirate Planet* and *Destiny of the Daleks*. With a running time of approximately 14 hours, it's available now priced £40.

TIME LORDS BOOK

DOCTOR WHO
A BRIEF HISTORY OF
TIME LORDS

■ BBC Books is to publish *A Brief History of Time Lords* by Steve Tribe, which promises to 'reveal the Time Lords in all of their guises: pioneers and power-mad conspirators, time-travellers and tyrants, creators and destroyers.' The hardback will be available from 18 May, priced £12.99.

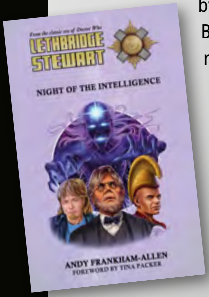
HARGREAVES' WHO

■ 'The World of Hargreaves' is taking over the *Doctor Who* Experience on Saturday 22 April to celebrate the launch of the four new *Doctor Who* books from Adam Hargreaves, son of the *Mr. Men* creator, Roger Hargreaves: *Doctor First*, *Doctor Fourth*, *Doctor Eleventh* and *Doctor Twelfth*.

Events on the day will include live drawing and a signing session by Adam Hargreaves. For more information visit *tinyurl.com/DrMenExperience*

LETHBRIDGE-STEWART MARCHES ON

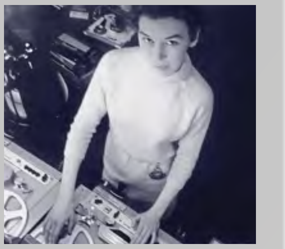
Candy Jar Books has announced the latest titles in its fourth series of *Lethbridge-Stewart* novels: *Night of the Intelligence* by Andy Frankham-Allen, released in May, *The Daughters of Earth* by Sarah Groenewegen, released in June, and *The Dreamer's Lament* by Benjamin Buford-Jones, released in July.



Night of the Intelligence is available to order now, for £8.99. For more details visit *www.candy-jar.co.uk/books*

ADRIC'S AUTOGRAPH!

Matthew Waterhouse, who played companion Adric in the 1980s will be at the Galaxy 4 shop in Sheffield for an in-store signing on Saturday 22 April. Visit *www.galaxy4.co.uk* for full details.



DELIA AT 80

To mark what would have been musician Delia Derbyshire's 80th birthday, Coventry Music Museum is putting on a weekend of celebrations from Friday 5 to Sunday 7 May. A pioneer in electronic music, Delia's achievements included arranging the very first version of the *Doctor Who* theme tune in 1963.

Events will include a visit and talk from Dick Mills, who provided special sounds for *Doctor Who*, and who worked alongside Delia throughout her time at the BBC Radiophonic Workshop.

In addition to the weekend of celebrations, a road on a new housing estate planned for the north-east of Coventry is to be name Derbyshire Way in Delia's honour.

For more information about the weekend, visit *www.covmm.co.uk*

Second Doctor companions return in new audio dramas

The Second Doctor and his companions return for four new audio adventures this September as Big Finish launches the fourth season of *Doctor Who: The Early Adventures*.

Elliot Chapman, Anneke Wills, Frazer Hines, Kerry Gooderson and David Sibley – ready for more adventures with the Second Doctor!

"The series aims to capture the flavour of soundtracks of the time," says producer David Richardson. "Recorded with the surviving companions and a full cast of actors – plus a little narration – these stories could fit perfectly into the 1967 era of *Doctor Who*.

"For the first three stories, Polly, played by Anneke Wills, is reunited with Jamie (Frazer Hines) while Elliot Chapman brilliantly recreates Ben. For the last story, Zoe (Wendy Padbury), is teamed up again with Jamie."

The first release in September is *The Night Witches* by Roland Moore, in which the TARDIS lands behind Russian lines during World War II and the travellers meet the titular Night Witches – an all-female bomber regiment of the Soviet Air Force. One of the pilots is of particular significance to Polly…

In *The Outliers* by Simon Guerrier (released in October), the travellers arrive on an asteroid in the far future, where miners are mysteriously vanishing, and it's up to the Doctor, Polly, Ben and Jamie to investigate. Debbie Chazen plays Dr Goro, and Alistair Petrie is Richard Tipple.

500 YEAR DIARY
New stories evoking the spirit of the Patrick Troughton years.

Strange things are afoot in Victorian London in *The Morton Legacy* by Justin Richards (released in November), as a number of murders surround a family – and the deaths appear to be extraterrestrial in cause… David Sibley guest stars as Josiah Morton.

In December's release, *The Wreck of the World* by Timothy X Atack, the TARDIS crashes into a huge vessel that is floating through space. The World is a survival ark from Earth, but it has been dormant for thousands of years, and in its ruined interior something deadly is stirring… Jessie Buckley plays Commander Lorne.

"I'm particularly pleased that we have discovered two fantastic new writers for this season," says David. "Both Roland and Tim hit the ground running with superb scripts. They're very experienced – Roland created and wrote BBC TV's *Land Girls*, and award-nominated Tim is currently working on a science-fiction TV series. I'm so pleased they are finding time to write for our other ranges – you'll be hearing much more from both of them!"

Young collector wins world record

POLICE BOX
TRUST ME I'M THE DOCTOR
Lily Connors with her amazing collection!

***Doctor Who* fan Lily Connors has been awarded a Guinness World Record for having the largest collection of *Doctor Who* memorabilia. The 13-year-old from Swansea achieved the accolade by collecting an incredible 6,641 *Doctor Who*-related items.**

To start her collection, Lily's father gifted his three Dapol action figures – a white Dalek, the Fourth Doctor, and a Cyberman – in addition to constructing a TARDIS wardrobe for her. Lily says that she hopes to add a full-sized Dalek from the series to her collection one day. Speaking of her entry in *Guinness World Records 2017: Blockbusters!*, Lily said, "It's really awesome! I'm so excited and can't wait for my friends to see it."

Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series…

DOCTOR NARDOLE

■ **Matt Lucas** received an honorary Doctor of Letters degree from the University of Bristol on 16 February. During his acceptance speech he quipped, "Today, you bring the entire university honours system into question by celebrating a charlatan who left university a year early in 1995." (*tinyurl.com/DrNardole*)

Matt Lucas is the doctor… of Letters.

©PA

RELATIVE DIMENSIONS

■ **Jenna Coleman** and **Matt Smith** have pinned down their on-screen relationship in rival royal dramas *Victoria* and *The Crown*, with Matt's Prince Philip being Jenna's Queen Victoria's great great grandson through his mother. Both are now recording Season Two of their respective shows. Matt attended the Royal Television Society event *The Crown: Deconstructing the Coronation* on 14 March at London's Ham Yard Hotel, while Jenna joined this season by **Diana Rigg** as Mistress of the Robes the Duchess of Bucchleuch. Matt has recently been shooting at St Albans Cathedral, while Jenna was in Beverley Minster. A Masterpiece Studio full text interview with Jenna and her co-star Tom Hughes about playing the royal couple is available via *tinyurl.com/JennaPBS*

David Tennant on *This Morning*.

NEBULAMY

■ **Karen Gillan** features as Nebula in a new trailer for *Guardians of the Galaxy Vol. 2* (*tinyurl.com/KarenNeb*), playing in UK cinemas from 28 May. **Alex Kingston** appeared in female activists true story collection *Seven* at LA Theatre Works from 26 to 29 January.

IT'S THE END…

■ Following the broadcast of the final episode of *Broadchurch* on ITV on 17 April, incoming *Doctor Who* showrunner **Chris Chibnall** will host a charity Q&A with members of the team at the Electric Palace in Bridport, in aid of the Dorset Rape Crisis Centre and The Dorset Sexual Assault Referral Centre (SARC), which were both extensively consulted during production (*www.electricpalace.org.uk*)

TOP TENNANT

■ **David Tennant** presented the Best British Female Artist award at The Brit Awards and featured on BBC Two's *Top Gear* for a second time on 12 March. He promoted *Broadchurch* and *Don Juan in Soho* during February and March, with appearances on ITV's *This Morning* on 27 February (*tinyurl.com/DTennTM*) and BBC One's *The One Show* (2 March) plus Radio 4's *Front Row* (22 February) and Radio 2's *Chris Evans Breakfast Show* (24 February). David plays the voice of Scrooge McDuck in the forthcoming first series of Disney XD's *Duck Tales*, featuring in the trailer (*tinyurl.com/ScroogeMcTennant*) and also the show's theme song (*tinyurl.com/DavidMcDuck*). A second series has already been commissioned.

CATHERINE'S COMIC DANCE

■ BBC One's *Let's Sing and Dance for Comic Relief* on 4 March featured a **Catherine Tate** Nan sketch involving **Richard E Grant**. **Bernard Cribbins** was narrator of BBC Two's *The Lake District: A Wild Year* on 17 February.

THE FREE DOCTORS

■ *Sixth Sense*, a compilation of **Colin Baker**'s 2011 to 2016 columns for *Bucks Free Press*, has been published (*www.fbs-publishing.co.uk*). The *Daily Mail*'s *Femail* section on 24 February included **Christopher Eccleston** answering a variety of probing questions (*tinyurl.com/FemailEcc*). **Tom Baker** is expected to reprise the voice of Bendu in Disney XD's *Star Wars Rebels*, which has been renewed for a fourth series.

What a liberty! Nan (Catherine Tate) goes biking with Richard E Grant for Comic Relief.

BARROWMAN RETURNS

■ **John Barrowman**'s character Malcolm Merlyn returns to *Arrow* for the latter episodes of the series, after John completes work on *DC's Legends of Tomorrow* (featuring **Arthur Darvill**). John turned 50 on 11 March, and has been seen sporting a new haircut. **Billie Piper,** who is set to shoot British feature film drama *Two for Joy* this summer, has been nominated for an Olivier Award for Best Actress, while Eighth Doctor audio companion **Sheridan Smith** has been nominated for Best Actress in a Musical. The ceremony takes place on 9 April. **Noel Clarke** has written and will produce the cat-and-mouse hostage thriller *10x10*.

THE GATISS PLOT

■ Recording commenced in February on the BBC One three-part drama *Gunpowder*, with **Mark Gatiss** playing spymaster Robert Cecil. The series, commissioned by **Piers Wenger**, has been shooting in Beverley Minster, and will set out to debunk the Guy Fawkes myth. Transmission is expected in November.

QUICKIES

■ **Samuel Anderson** reprised the role of Patrick in BBC Three's *Witless* Series Two. A third series has been commissioned. **Louise Jameson** recently revealed that she's rehearsing a new play by Timberlake Wertenbaker. **Russell T Davies** attended the opening of **Tom MacRae**'s musical *Everybody's Talking About Jamie* at the Sheffield Crucible on 13 February, calling it "a blistering and beautiful show, modern and funny and heartbreaking too… deserves to live on and on."

OBITUARY

■ **Ian Fraser**, production manager on Parts Nine to Fourteen of *The Trial of a Time Lord*, *Paradise Towers*, *Remembrance of the Daleks*, *The Greatest Show in the Galaxy* and *The Curse of Fenric*, and who was also a Windsor tourist extra in *Silver Nemesis* (with his late wife Fiona Cumming), sadly died in a car accident on 17 August last year, aged 76. **Neil Fingleton**, who was the Fisher King in 2015's *Before the Flood* (and at 7 foot 7.56 inches had been the tallest man in the EU), died on 25 February aged just 36. Belatedly we report the losses of extra **Dennis Plenty** in 2015 (11 stories between *The Massacre of St Bartholomew's Eve* and *The Masque of Mandragora*), *Mawdryn Undead* senior cameraman **Robin Barnes** and Camera Crew 10's **Peter 'Squire' Hills**, who joined with *The Aztecs*. **Sir John Hurt** was commemorated at the 89th Academy Awards (Oscars) on 26 February.

Neil Fingleton.

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Galaxy Forum

Your views on everything going on in the hectic world of *Doctor Who*...

Star Letter

"Care? No, why should we care?"

OLD CLOTH-EYES IS BACK

■ JACOB LOCKETT EMAIL

If you had told me a few weeks ago that the original 'Mondasian' Cybermen were going to come back to the TV show soon, I would have said you were blooming joking. But, what do you know? After being absent from the screen for over 50 years, the very first incarnation of the Cybermen are properly returning – and in the two-part series finale at that!

It's so fitting that in one of Capaldi's last adventures as the Doctor, he gets to face one of his all-time favourite monsters. It's just so poetic! I know Peter will have a blast filming those Cybermen episodes, and I know we'll have a blast watching them when they eventually première.

DOCTOR WHO
THE SILENT SCREAM

Jacob's letter wins him a copy of *The Silent Scream*. It's available now from *bigfinish.com* priced £10.99 on CD or £8.99 to download.

Last issue, we paid tribute to the late John Hurt, whose distinuished career included starring in 2013's *The Day of the Doctor*, and your letters have continued to pour in, remembering him.

IN A CLASS OF HIS OWN

■ MARK HOLDING EMAIL

The words of Nicholas Pegg, David Tennant and the Big Finish team in **DWM** 510 were a wonderful tribute to Sir John Hurt – so warm and genuine and celebratory of his life and of the great contribution he made to film, TV and theatre. What struck me was not only how impactful he was on those lucky enough to work with him, but how much joy and pleasure he seemed to have taken from working with 'Nicky-Nicky-Nick-Nick' and Big Finish towards the end of his career.

■ SEAN ALEXANDER ISLE OF ANGLESEY

Thanks to Nicholas Pegg for a thoughtful, insightful and moving tribute to John Hurt in **DWM** 510.

I'd followed Hurt's career from his 1970s breakthroughs in *10 Rillington Place*, *The Naked Civil Servant* and *Alien*, through to arguably the finest performance not to be rewarded with an Oscar (*The Elephant Man*).

Hurt satisfied the most rare and complementary of qualities, elevating even the most average of productions – and among 130 credits there were inevitably a few – to the level of 'must-see' through his performance alone. The likes of *Frankenstein Unbound*, *Hellboy* and the last *Indiana Jones* film were all the better for his presence, like a mundane football side blessed with a mercurial star. It's long since become cliché to remark on the passing of great actors as an untenable loss to the industry, but in Hurt's case it really feels like that. The man was as talented as he was humble, and *Doctor Who* was privileged to count him among its many luminaries.

Great men really are forged in fire. May John Hurt's flame burn for countless years to come.

Also last issue, our *Tape Heads* article looked at the history of how fans recorded *Doctor Who* episodes off-air in the 1970s and 80s – which prompted a large response...

VHS SUCCESS

■ PAUL SCHOLZ BOONAH, AUSTRALIA

Thanks for your article *Tape Heads* – I have to admit that I was definitely one of them. My first recording was *Attack of the Cybermen*, and I watched Part One several times with sheer joy. It's amazing the efforts we all went to to record our favourite programme. Who else remembers setting up two VCRs to record, in case one of them failed? Or transferring from 'LP' to 'SP' for those without the more expensive machines? Or even paying $100 for ten blank three-hour video cassettes? Or taping *Inferno* and being successful in 'joining' Episodes 1 and 2 together, as the infected green man charged out from the door?

You know, because my generation went through such trials to capture these moments, we have (hopefully) become more appreciative than the current 'takeaway' generation that doesn't care if something is missed as they'll catch up on it later. They will never understand the hunt, the fever and the quest that went into recording these TV programmes! And for that reason, and that reason alone, I wouldn't change a single thing.

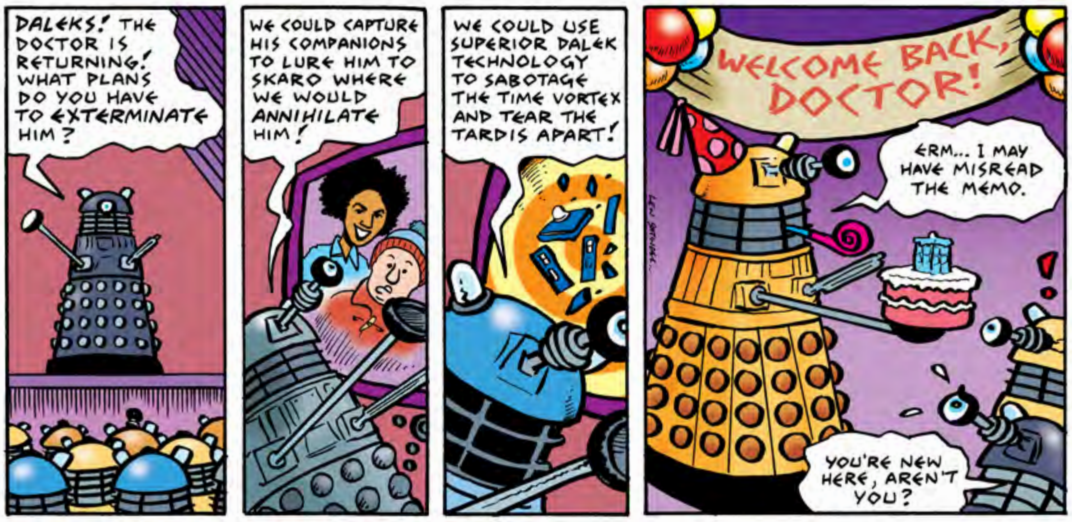
■ NICK SAVAGE (19) RUGBY

What a wonderful article on home video taping in **DWM** 510. It's so lovely to see such intense devotion in the history of *Doctor Who* fandom, as well as seeing that such a high level of enthusiasm is felt by so many other fans. Thank you, **DWM**!

■ RICHARD WHITE LONDON

Well, *Tape Heads* bought back loads of memories! My first VHS recorder arrived on Saturday 28 February 1981, the day of the first episode of *Logopolis*. We knew it was Tom Baker's last story and with repeats being as rare as hen's teeth, I resolved to tape it and keep it, even though tapes cost a small fortune then. Then, later that

THE Daft DIMENSION BY LEW STRINGER


DALEKS! THE DOCTOR IS RETURNING! WHAT PLANS DO YOU HAVE TO EXTERMINATE HIM?
WE COULD CAPTURE HIS COMPANIONS TO LURE HIM TO SKARO WHERE WE WOULD ANNIHILATE HIM!
WE COULD USE SUPERIOR DALEK TECHNOLOGY TO SABOTAGE THE TIME VORTEX AND TEAR THE TARDIS APART!
LEW STRINGER
WELCOME BACK, DOCTOR!
ERM... I MAY HAVE MISREAD THE MEMO.
YOU'RE NEW HERE, AREN'T YOU?

SEND YOUR LETTERS TO... *Galaxy Forum*, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: **dwm@panini.co.uk** (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at **www.twitter.com/dwmtweets**

year was the *Five Faces of Doctor Who* season... so I had to tape that as well didn't I?

By the time *Castrovalva* aired, I was a full-time tape head and I recorded any repeat screening as well. Those tapes were well watched over the years but, like everyone else, I now have the DVDs. But Ed Stradling is right – nowadays my 'off-air' recording is soon deleted in favour of the Blu-ray release, losing the indents and continuity announcements. Will the current generation one day look back at iPlayer with the same nostalgia? I suspect they will. And I hope to be reading that article in **DWM** in 30 years time...

CHRIS LINDSAY EDINBURGH

You seriously gave over seven (SEVEN!!) pages of the magazine to an article full of jargon and technical specifications about the logistics of primitive home video recording?

Good! Decisions like this are why I love **DWM**! I can't praise Ed Stradling's *Tape Heads* piece enough – taking a potentially dry, niche subject and exploring it with warmth and passion; weaving a history of the medium through stories of childhood obsessions, departed family members and the friendships forged between fans who scrounged ways to record and access early tapes. It's a gorgeous piece of work, and one I found really moving.

PAUL FINLEY LIVERPOOL

Ed Stradling writes that 'There still isn't an easy way to record programmes off-air in HD.' Now that's an odd thing to say. I have a Panasonic HD Blu-ray recorder that I bought a couple of years ago and yes, it does record the HD Freeview channels. The recorded programme can be edited (trimmed of adverts and trailers *etc*) and burned to Blu-ray or DVD. The burned Blu-ray disc even has switchable subtitles. Programmes can also be recorded to DVD at a number of different quality settings. The latest version of the machine is available for around £450.

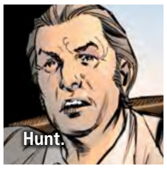
Ed Stradling, who wrote the *Tape Heads* piece, replies: "That's true. Perhaps I should have made the language less declarative, but I wouldn't say recording on Blu-ray is easy. There are very few machines available – I think that particular Panasonic machine might be the only one on the market in the UK. It's also quite fiddly, and many home-made Blu-ray discs go wrong after a few years. However, it is indeed true that you can record the Freeview channels that way – but only those channels."

The Three Doctors – one of the stories repeated in 1981's *The Five Faces of Doctor Who* season. A must to tape if you were lucky enough to have a video recorder back then!

SHARED GENES?

JUSTIN REXIN BATH

I'm loving the new **DWM** comic strip *Doorway to Hell*! It's great to see the original Master. But has anybody noticed that Inspector Hayes looks a bit like Gene Hunt from *Life on Mars*?


Hunt.

Hayes.

It's uncanny! You can read the thrilling climax to *Doorway to Hell* on page 31.

INVISIBLE MEMORIES

HUW TURBERVILL EMAIL

A shiver of excitement that a feature in **DWM** 510 focused on 1977's *The Invisible Enemy*. I was five when it was shown and it scared the living daylights out of me. The conversion of Lowe and Professor Marius turning into the most horrible of nasties... the shaving foam around their eyes. I don't care if the effects stand the test of time. At that time, it was brilliant!

The Nucleus: a happy memory for Huw Turbervil.

ALL CHANGE

PHILIP BRENNAN
ASHTON-IN-MAKERFIELD

So it's farewell then to the mighty Peter Capaldi. I hoped he'd be the first Doctor for a while to give short shrift to the three-series-and-out 'rule', but no!

Peter has long been one of my favourite actors, from the likes of *Local Hero* and *The Crow Road,* to the blistering Malcolm Tucker in *The Thick of It*. When his appointment was announced back in 2013, I had extremely high expectations and he's lived up to every single one of them. He's been an incredible ambassador for the show too. When I met him briefly at 2015's *Doctor Who* Festival in London, he was an absolute gent. He made a bumbling middle-aged *Doctor Who* fan feel like a slightly-less-bumbling middle-aged *Doctor Who* fan.

He's also the first Doctor since the Great Tom to consistently claim that he's playing 'Doctor Who' rather than 'The Doctor'. You've gotta love him for that! Here's to the final 13 Capaldi episodes. Bring 'em on!

MARTTI HAKLI (25) EMAIL

I was sad and shocked when I heard the news that Peter Capaldi will be leaving *Doctor Who* this Christmas. He has been very good Doctor – one of the best! I will miss him and wish him all the best. His finest moments so far have been his speeches in *Flatline*, *The Zygon Inversion* and *Heaven Sent*.

ADAM ORFORD EMAIL

Is there a chance of Peter Capaldi reading one of the Twelfth Doctor audiobooks before he leaves the series? Considering he is an accomplished audiobook narrator, it seems a shame that he hasn't yet done a reading for one of the Twelfth Doctor stories. A commentary on the next DVD/Blu-ray box set wouldn't go amiss either, so that we can hear some of his behind-the-scenes thoughts!

But who will be Doctor Number Thirteen? You certainly have some intriguing ideas...

WHO TUBE

This month's pick of *Who*-related videos

Back in December 2016, Steven Moffat gave a talk at the University of Oxford Union debating society. Go to: **tinyurl.com/OxfordSteven**

Peter Capaldi, Pearl Mackie, Steven Moffat and Brian Minchin join Canada's Space channel to talk all things *Doctor Who*. Go to: **tinyurl.com/WhoSpace**

The Fan Show meets Lucy Crewe, who has made an animation inspired by the new season's promo image. Go to: **tinyurl.com/FanAnimation**

This is the *Doctor Who* sketch, *Hallo My Dalek* performed on BBC1's *Crackerjack* on 21 March 1975. Go to: **tinyurl.com/CrackerjackDalek**

On the day 1988's *Remembrance of the Daleks* Part One was broadcast, Jeremy Paxman spoke to Sylvester McCoy. Go to: **tinyurl.com/PaxmanMcCoy**

Galaxy Forum

WE ALSO HEARD FROM

Get in touch with us via Twitter!

@DavidPuckridge Great issue 510 of **DWM** with tremendous tribute to John Hurt; makes me want to rewatch *The Day of the Doctor* and luxuriate in his talent.

@robinince It is a while since I've bought **DWM**, but when they put John Hurt on the cover, how could I resist?

@FatManPhotoUK When I saw **DWM**'s tribute to John Hurt was by Nicholas Pegg, I knew we were in safe hands.

@JH_Barron Marvellous tribute to the late great Sir John Hurt in **DWM**. Worth buying even if you're not a Whovian!

LUCKY THIRTEENTH?

■ **MICHAEL ANGUS** HARTLEPOOL

The media is already speculating names of the next Doctor – and both Kris Marshall and Andrew Buchan are interesting actors with the right experience, range and personalities to portray a convincing Time Lord. I do have a personal preference for another actor, though. Someone I've been watching for a while, and his name is Bertie Carvel.

He reminds me of both Patrick Troughton and Tom Baker, as an actor who just instinctively knows when to go over the top, and when to underplay it – things which are essential for any actor playing the Doctor.

■ **LINDA SCHOLEFIELD** BRADFORD

Still not ginger, still not a girl. With news of a new Doctor on the horizon, why doesn't the Doctor regenerate into a Silurian like Madame Vastra? That would really shake things up. He could still be a girl, he could still be ginger but with green lizard skin that would be totally cool – plus the added bonus of a really long tongue!

■ **KEVIN McDOUGALL** EMAIL

Assuming the regeneration happens in the Christmas Special, what if (a) it happens at the beginning of the story, and (b) something goes wrong, causing the regeneration to be cut off in mid-transformation forcing the Doctor to temporarily take the shape of a previous incarnation – say, Paul McGann, or the poorly-used-when-they-had-him Colin Baker – before ultimately completing into who-knows-who at the end of the story?

Well, it's a thought! Any more for any more?

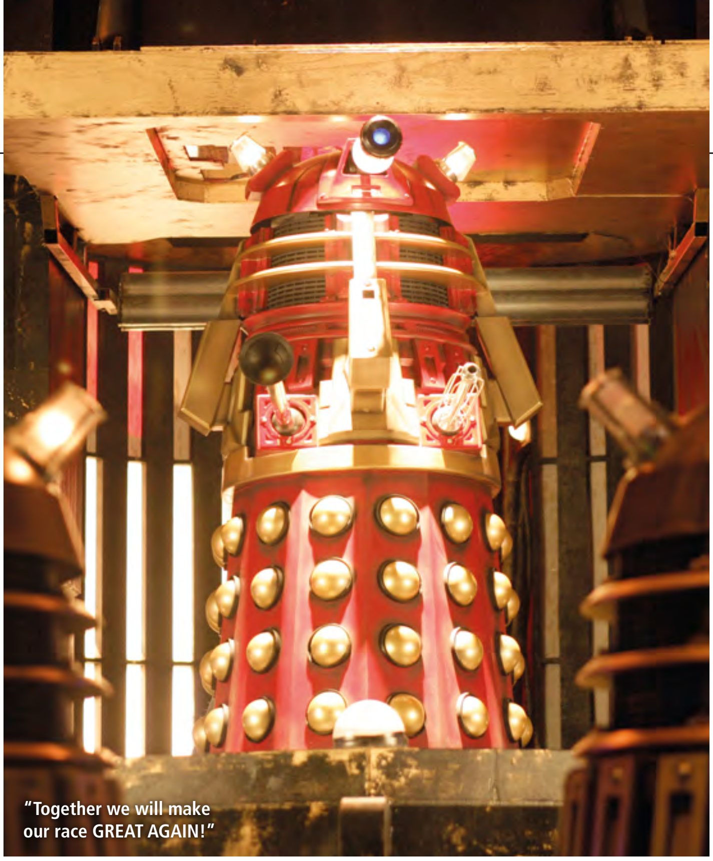
DALEKS RULE SUPREME?

■ **MARCUS HINTON** EMAIL

Let's make the Daleks great again! Don't get me wrong, I love the Daleks, but they could be so much greater.

For the last five or six years, they have never been scary, and never been threatening. *The Magician's Apprentice/The Witch's Familiar* was the closest we've had to a real Dalek threat since the reality bomb back in *Journey's End*. The Daleks need to get themselves organised, start breeding, and invade somewhere. We need to see the Daleks kill again! At the moment they are too much like icons.

If we could just see them back to their best, like they were in *The Stolen Earth/Journey's End* (ie threatening, deadly, and capable of wiping out all life in existence), then that would be amazing! Let's have them return to being *Doctor Who*'s best villain, instead of its favourite icon, and then the Daleks will be back where they belong.



"Together we will make our race GREAT AGAIN!"

EXTRA MARRIED!

■ **ADI HIMPSON** EMAIL

I'm getting married on 1 June and wonder if it's possible to give a shout-out to my fiancé Pete in your May issue as a wedding surprise?

There's a huge *Doctor Who* connection, as not only are we both long-time **DWM** readers, but we also met each other on a Facebook group for gay *Doctor Who* fans. Plus Pete has been an extra on quite a few *Who* episodes, with both David Tennant and Matt Smith. Pete did, in fact, double for Matt Smith in a number of episodes, so in one way I am actually marrying an on-screen Doctor!

DWM apparently once made a mistake in incorrectly identifying Matt's stand-in – something for which he has never forgiven you – so it would be great if you could mention this now. The episodes in which he doubled as the Eleventh Doctor in some scenes were *The Beast Below*, *The Time of Angels* and *The Pandorica Opens/The Big Bang*. Thank you!

Pete as an extra in *Voyage of the Damned*.

Congratulations Adi and Pete, and good luck for the big day from all of us at **DWM**!

AND FINALLY...

■ **PETER ELLISON** EMAIL

I have been reading and collecting **DWM** since issue 1, when it was a weekly. In all that time I have never felt the urge to write in, until I read issue 510.

It is a perfect issue with an eclectic set of articles. Normally I speed through each issue – but not this one! Excellent work all round.

Mind you, I did notice in at least three articles, there was a mention of a female Doctor. Are you trying to tell us something **DWM**?

Well, actually, yes, now that you come to mention it. We're trying to tell you that... oops, we seem to be out of space!

On this month...

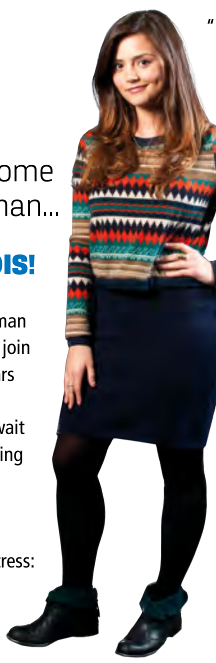
5 YEARS AGO

In April 2012, **DWM** says 'Welcome aboard!' to Jenna-Louise Coleman...

MEET THE NEW GIRL IN THE TARDIS!

■ DWM 446's *Gallifrey Guardian* had some exciting news: 'Former *Emmerdale* actress Jenna-Louise Coleman has been cast as the Doctor's new companion, set to join Matt Smith, following the departure of current co-stars Karen Gillan and Arthur Darvill. Talking at a press conference, Jenna said: "I'm beyond excited, I can't wait to get cracking; working alongside Matt I know is going to be enormous fun and a huge adventure."'

Jenna spoke more about being cast as the new companion (whose name was still a mystery) to Ben Cook, in **DWM** 446's exclusive interview with the actress:



"If you look at the whole thing, what I'm doing in this role and what's happening to me, it's quite big. But then if I just think, 'Well, there's only so much that I'm in control of. All I've got to do is enjoy the scripts, and turn up on set, and play with Matt, and do a really good job.'"

DOCTOR WHO
WELCOME ABOARD!

In his *Production Notes* column, showrunner Steven Moffat wrote of Jenna's audition: 'Suddenly, here was someone going even faster than the Time Lord. Someone changing the subject, and flirting, and teasing, and spinning off on tangents just as giddily as he can. Not just a new companion, a new look at the Doctor – and yet again, that miracle, a brand new show.'

Five years on, Pearl Mackie is the new girl joining the TARDIS – and that miracle is set to happen once again...

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“If you do something as cheeky as call the first episode of a new series of a 54-year-old show *The Pilot*, people *will* talk about it. That’s the job of a title.” – STEVEN MOFFAT, WRITER

POLICE PUBLIC CALL
PULL TO

WARNING: Spoilers!

Saturday 15 April 2017

The Pilot

It's time for a brand new series of *Doctor Who*! Let **DWM** be your guide to what's ahead...

PREVIEW BY **BENJAMIN COOK**

"What's the job of a title? Is it to sound pretty? Well, maybe. Is it to sum up the story beautifully? Perhaps. Is it to get mentioned a lot? Definitely," considers *Doctor Who* showrunner Steven Moffat. "If you do something as cheeky as call the first episode of a new series of a 54-year-old show *The Pilot*, then people *will* talk about it. That's the job of a title."

Up until a few weeks ago, *The Pilot* was called *A Star in Her Eye*. "But from the moment [fellow *Doctor Who* writer] Mark Gatiss said, 'It just sounds like [ITV talent show] *Stars in Their Eyes*,' I thought, 'Oh. Oh, great. I don't like it as much now.' Also, I suppose *The Pilot* is a vague statement of intent..."

The Pilot – written by Steven – certainly feels like the most 'Episode 1' Episode 1 since 2010's *The Eleventh Hour*. Maybe even since 2005's *Rose*. We don't want to call it a 'reboot', but...

"Well, I think *Doctor Who* probably *should* reboot itself every so often," says Steven, "while maintaining its fragile continuity. *Rose* is definitely a reboot. *The Eleventh Hour* isn't really; you sort of have to know that the Doctor used to be David Tennant for it to make any sense. It's a fairly good jumping-on point, but you have to be aware that it's not the first episode of all time. But *Rose* behaves as if it is. Obviously *An Unearthly Child* [1963] does. And *The Pilot* does. All the information is there. Maybe *tonally* it isn't quite. The fact that we subvert slightly Bill's first visit to the TARDIS is sort of inevitable; there probably won't be a single human being watching who doesn't know that it's bigger on the inside, so to play that would have been difficult. But yeah, it's a very easy jumping-on point. In 2005, they rebooted an old show, and it's harder, over time, to gain viewers than it is to lose them – that's one of the absolute realities of television – so you want to give people another reason to start watching. So why not? Let's call it a reboot."

This being Steven's final series as showrunner, isn't there a perversity – and this can't have escaped him – to making it feel, more than ever, like a brand new show?

"Well, I mean, yes," he laughs, "but it's not so much perversity as just being completely uninterested in the fact that it's my last series. It's relevant to me, and my life, and my family, but I can't think why it matters to a single other human being who watches the show or is in the show. It's not an event in the fictional universe, so why honour it? Peter Capaldi is leaving. That's important. Me leaving isn't."

Both Peter and Steven's final episode will be the 2017 Christmas Special, which Steven is writing right now – more on that later – or, at least, would be writing if he weren't chatting to **DWM**. Before then, we've 12 new episodes to savour. The first three (Steven's *The Pilot*, Frank Cottrell-Boyce's *Smile*, and Sarah Dollard's *Thin Ice*) follow the 'contemporary Earth, futuristic off-world, historical Earth' sequence that mirrors the opening instalments of the 2005 series (*Rose*, *The End of the World*, *The* ►

◄ *Unquiet Dead*), the 2010 series (*The Eleventh Hour*, *The Beast Below*, *Victory of the Daleks*), and – bar fleeting moments in thirteenth-century Cumbria in Episode 1 – the 2013 run (*The Bells of Saint John*, *The Rings of Akhaten*, *Cold War*). What better way, if you're 'rebooting' *Doctor Who*, to show off those three cornerstones of the format…

"It's always quite a good way to start, isn't it?" agrees Steven. "You have the opportunity to show off the TARDIS and what it can do, especially if – as in 2005, 2010, and 2013 – there's someone new on board."

The Pilot introduces new companion Bill – short for Billie – Potts, who works in the canteen at St Luke's University, in Bristol, and "meets the Doctor in an unusual way," teases Steven. Bill serves chips. The Doctor lectures. (Is that what he does now? Gatecrashes lectures?) "He's a professor," she told us last Christmas, in the 'Coming Soon' trailer at the end of *The Return of Doctor Mysterio*. "Or a lecturer." Or, as Bill calls him, "Doctor… what?" He's a citizen of the universe, and there's something in her eye…

"The companion is always sort of driving the show, so she'd want to see the past, and the future, and a planet or a spaceship. That's what *you'd* do. Conveniently, that allows us to do the shop-window version of the show. But we like doing those stories anyway, so why not?"

That said, there is a brief excursion, in *The Pilot*, to a Dalek battle, as per the specially-shot, two-minute teaser, *Friend from the Future*, that interrupted – and improved, immeasurably – the FA Cup Semi-Final between Everton and Manchester United on BBC One last April. It was billed as 'an exclusive scene from a future episode'. "Knowing how pedantic I am," said Steven at the time, in an interview published in **DWM** 500, "I'll probably work it in [to the 2017 series] somewhere, but there is also an absolute possibility that I just won't bother… People know what that scene was: it was us going, 'Look, this is what *Doctor Who* with Bill is gonna be like.'"

"What I said at the time," clarifies Steven, "was, 'If it fits, I'll do it, but it has to be early on.' I knew that if it weren't in Episode 1, or at the latest Episode 2, it would never fit, because Bill is clearly brand new in that scene." But it is in there, in *The Pilot* – hoorah! – and are those Movellans [*androids who warred with the Daleks in 1979 serial* Destiny of the Daleks *– Ed*] that we glimpsed in the 'Coming Soon' trailer? Yes. Yes, they are. Though blink and you'll miss 'em in the actual episode.

"It was actually Mark Gatiss who said, 'Ooh, make them Movellans. That would be funny,' so I said, 'Okay, they're Movellans.' They're dirtier and more frightened than the ones we saw in *Destiny*, so I set it long ago in the past, when they might have been slightly more human Movellans. It's the way that kind of continuity *should* work: it's a fleeting moment that doesn't impede the story, while giving a little moment of pleasure to the long-term fan."

The Doctor is about to meet a new friend…

… and her name is Bill Potts.

Bill's foster mum, Moira (Jennifer Hennessey).

What's the Doctor up to? He's hanging around St Luke's, but nipping off every now and then, when 'mum' (that's Nardole) isn't looking. Something (ooh, what?) is lurking at the university, and the Doctor (working – what? – undercover?) has been keeping a beady eye on it for a while. But *why*? So! Many! Questions!

> **"I like that the Doctor has little lives going on that we don't see all of. We see his big adventures, but there's more than that…"**
>
> **STEVEN MOFFAT, WRITER**

"It's implied, in different bits of the show, that he occasionally gets up to other things when we're not looking," points out Steven. "He's lived in a cloud for a while [2012's *The Snowmen*]. He lived with River Song [2015's *The Husbands of River Song*]. I quite like the idea that the Doctor has little lives going on that we don't see all of. What we see are his big adventures, but there's more than that. I had him, in one of the mini-episodes [*Good Night*, on 2011's *The Complete Sixth Series* DVD and Blu-ray], working as a locum in Brixton, just occasionally. And he plays in a band. Maybe he's married. Well, we know that he's married. But maybe he plays bridge every Tuesday. I like that he's got a huge, complicated life that's probably advancing on several fronts all over the universe."

In one corner of a cluttered, book-lined study at St Luke's sits a blue police box, an 'OUT OF ORDER' sign on its door. In a cup on the desk are a selection of screwdrivers, all of them sonic, and framed photographs of the two women that one man holds closest to his hearts: River Song and his granddaughter, Susan. It's implied, in *The Pilot*'s cold open, that the Doctor sees something of his granddaughter in Bill…?

"Well, he likes being grandfather, or father, or teacher – a slightly mad teacher – or guide to someone who hasn't seen it all before," says Steven. "He enjoys that very much. That's a huge element of his personality. He likes seeing the universe through the eyes of somebody who hasn't, otherwise he gets slightly bored of his own company. So that's what he sees in Bill. She's not terribly like Susan, in truth, but if they [the Doctor's companions] are all substitutes for his granddaughter, which one could easily argue they are, then he's found the most recent one. In this paranoid, over-sexualised age, it all sounds slightly creepy. It's *not*. It's the need of older people to talk to younger people, which is a healthy thing. It's what we're supposed to be like.

"Bill and the Doctor obviously adore each other – they're very close – but it's a very different dynamic to the one with Clara. You always felt that Clara was never particularly at home in her own life, and her bags were packed at her feet. Whatever her attempts to be an ordinary human,

Some light reading for the Doctor.

they never really took off. She couldn't even fall in love properly. She just wanted to be in the TARDIS. So Clara and the Doctor were very much on the same side of the fence – which worked beautifully, I thought, but you felt that they were *both* slightly unlike us. Bill is very much one of us. She wants to continue her life on Earth. She very much wants the Doctor *over there*. She has a fascinating teacher/pupil relationship with the Doctor, but she has her other friends and her other life, too. You never get the impression she's planning to leave the Earth forever."

In *The Pilot*, we meet Moira, Bill's foster mum, who appears again later in the series. Why has Steven made Bill an orphan?

"I wanted Bill relatively dislocated in the world. She's got her mates, she's got her life, but the Doctor has to be making up for *something*, otherwise she just wouldn't be interested. You'd say, 'Well, that's absolutely lovely, Doctor, but I'm going off home now.' It's what *I'd* say. I'd go for a trip, and then go home again. So he has to be supplying something that isn't there. Very obviously, in this case, he's sort of being the parent; the irresponsible, mad parent. He's stepping into that role." [*To find out more of what Bill is like, see our interview with Pearl, pages 26-33 – Ed*]

Talking of mad, Matt Lucas' Nardole is back, too, after his turn as a fully-fledged companion in *The Return of Doctor Mysterio*.

"We all love Matt, and we all love Nardole. When Matt first said that he was interested in coming back [after his début, in *The Husbands of River Song*], I presumed that it'd be for four or five episodes. I phoned him and said, 'If we do those four or five, we could maybe slot you into other ones as well,' and he said, 'Look, if you want me in other ones, I'll just show up and do them.' So I knew that I could have Nardole as much as I wanted. But at the beginning we needed to cement Bill, so Nardole takes a backseat for the first few. Around Episode 5 [Jamie Mathieson's *Oxygen*], he sort of steps up and is more involved. It's not that different to how we cemented the Doctor and Amy [in the 2010 series], and then brought in Rory."

If, like us, you love a good Dalek-based scare, you'll have enjoyed – or jumped out of your skin at the sight of – Stephanie Hyam's Heather in the 'A Time for Heroes' trailer, sopping wet and threatening to, "Exterminate." What else can we expect from this (underwater?) menace? Sink into the floor. *Sink*.

"I wanted to make this episode about the Doctor meeting Bill – and treat the alien menace, not unlike in *Rose* and *The Eleventh Hour*, as a way of having them run around," explains Steven, "so I wanted something simple, but fun. Wait and see!"

"Hardly anything's evil, but most things are hungry," the Doctor tells Bill in this episode. That line pretty much sums up Steven's philosophy on writing *Doctor Who*, doesn't it?

"I think it's the heart of *all* writing," he replies. "There's no such thing as a villain. There's no such thing as a hero. That's just rubbish. It's nonsense writing. If you ever write a hero or a villain, that just means you didn't bother to write that day. People do things for particular *reasons*. Otherwise, it doesn't leave the Doctor with anything to do. If it's a big, vicious villain blasting away with a laser gun, well, send in the soldiers. If you want the Doctor to be involved, he has to understand what it wants, and what it is, and why it's doing that – because there's an intellectual participation in that. He's a philosopher, not a soldier. Well, he's a soldier ►

"It's bigger on the inside!"

It's all a lot for Bill to take in.

too, really, but you know what I mean. You give him something to decode; a role for him to play."

Is even Missy – who's back this series, but not as you'd expect – hungry, rather than evil?

"Well, I wasn't immediately that interested in using that character," points out Steven, "and I know Russell [T Davies, showrunner, 2005-10] wasn't either, at the very beginning, because what does the Master want? Does he want to constantly pick a fight with the person who can always beat him? Why would you do that? If you're really concerned about dominion and power, that's what you *wouldn't* do. You'd make sure that it was the Doctor's day off before you invaded Earth. I love, love, *love Logopolis* [the Fourth Doctor's final serial, in 1981], but I don't understand why Anthony Ainley [who played the Master in the 1980s] broadcasts to the universe, 'Peoples of the universe, please attend carefully –!' What's he gonna do? He's going to take over, *then* what? He's just going to end up building roads, and a transportation system, and sorting out sewage. The version of the Master that keeps turning up like Ernst Stavro Blofeld with another crap plan, in a giant volcano, doesn't mean anything to me.

"So I had to be able to answer the question, what does the Master want? I don't believe that the Master wants to conquer the universe, because that doesn't mean anything – and the admin would be awful – so what is he up to? In the 1970s, every scene between Jon Pertwee and Roger Delgado [the original Master] – astonishing casting! – is brilliant, and it's brilliant because they always play it as friends, even when they're trying to kill each other. The Master wants to be friends with the Doctor. Finding that key was useful for me. I think it's the story of an incredibly tormented friendship, right from the very beginning. The Doctor has a friend – a childhood friend – who is a carnivore, while he's a vegetarian, and he's probably closer to that person than he is to any of the other people that he meets. I found *that* was a story I could write."

Where has the TARDIS landed?

"Exterminate!"

Exit Nardole, pursued by a Dalek.

Alongside Missy, the so-called Mondasian Cybermen – last seen in William Hartnell's swansong serial, 1966's *The Tenth Planet* – are also back. You'll have spotted them in the 2017 series trailer. Were they a parting gift to über fan Peter Capaldi?

"I wouldn't be quite that indulgent," chuckles Steven. "I'm *close* to that. I did put Zygons into the 50th [2013's *The Day of the Doctor*] for David Tennant, and I did get Karen Gillan [who played Amy Pond] killed by a Weeping Angel [in 2012's *The Angels Take Manhattan*] because she wanted to be, so I always try to make people happy. But no... I had a story that fitted having the Mondasian Cybermen in it, and I was sort of intrigued by Peter's fascination with them – because I *didn't* have that fascination. Back in the day, I just thought they looked cheap. As a child, I looked at them and thought, 'Jesus, they've got balaclavas on! What's happening?' I was glad that they redesigned them [for 1967's *The Moonbase*]. In fairness, that's what the 60s production team thought, too. They relaunched the Cybermen with a more-or-less identical story, *The Moonbase*; it's much the same story as *The Tenth Planet*, but with better costumes.

Nardole assesses the new girl, Bill.

But Peter kept saying, 'But we could do something with that. If we made that look work, with the cloth face – made that sinister, and sort of retro, and low-tech – we could do something that they couldn't do with the original idea.'

"So I went back and had a look, and there are moments in *The Tenth Planet* where they *are* very eerie. Moments when they're properly weird. Somehow they work for me better now than they did back in the day. Styles and tastes have changed, and we've had lots of robots with metal faces, so a robot with a cloth face – a bandaged face – is sort of interesting."

In the 'A Time For Heroes' trailer, in a shot from *The Pilot*, Nardole appeared to be handling the Fourth Doctor's sonic, too. Was *that* a parting gift to über fan Matt Lucas?

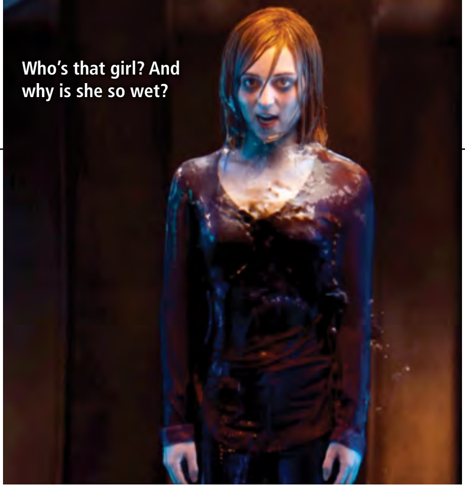
"It was scripted that the Doctor tosses Nardole a spare screwdriver," explains Steven, "but earlier on in the episode Bill notices all the old sonics on his desk, so we know they're all still there, and I think it's always quite handy to establish that. I remember watching *The Visitation* [1982] when I was a kid. No, I wasn't a kid. I was in my 20s. When the Terileptil destroys the sonic, the Doctor goes, 'I feel as though you've just killed an old friend.' I thought, 'What are you talking about?! Go back to the TARDIS, open a drawer, and take out another one!' So I just assume that there's quite a lot of them, and the Doctor likes remodelling and repackaging them. But it wasn't especially a parting gift for Matt. It was an arriving gift, apart from anything else. But if it made him happy, then I'm very happy."

> **"Bill and the Doctor clearly adore each other – they're very close – but it's a different dynamic to the one with Clara."**
>
> **STEVEN MOFFAT, WRITER**

As for the 2017 Christmas Special, which Steven is about to get back to writing (sorry!)... is it sad? Is Steven sad? Will we be sad? It's sad, isn't it?

"Well, it's sad because it's Peter's last one," says Steven. "Nothing to do with me. I kind of do the angst in the series finale. You'll see how this pans out when you see the show, but finales are better at 'last falls', and moment of reflection, and anguish, and bloodbaths – which it certainly bloody is! – whereas Christmas Day isn't a great day to kill off a children's favourite. It's two aesthetics pulling furiously at each other. It can be sad – and it is – but to actually kill off lovely old Doctor Who is not what you want to see on Christmas Day. So it will be a tale of redemption, and hope, and deciding to carry on, instead of being a tale of the Doctor falling. I may be different from some other people here, but I don't really think that regeneration is dying. I think it's deciding *not* to die. So I'm doing that. It's an alternative to dying. You know, the Doctor is still there. He's still in the universe, and he's still living his life. He just has to make a massive change.

"Other than that, in terms of the process, I know from Russell that writing the last one is just like writing any other. I was emailing with him the day he finished [2010's *The End of Time*, Part Two], and he was saying, 'It's like writing any other script. I'm just relieved I got to the end!' Whatever emotions come – and I'm sure they will – they'll either come later or not at all. That sounds very cold, but... you know, I've done it for a long time. I love it to bits. I absolutely love it. I haven't lost any enthusiasm for it. At the same time, I'm quite keen to be at the start of something new. And I think [incoming showrunner] Chris Chibnall's ideas are sounding great."


Who's that girl? And why is she so wet?

He's been telling you what he's got planned?

"Well, slightly. He's been very fastidious about not wanting to intrude upon my last go around, but in fact I haven't minded at all. So I had a meeting with him the other morning, just to sort of try to join up our stories, so to speak – because I've got to write a Doctor out, and he's got to write one in, and obviously he'll be writing the very last bit of my last one."

Like Steven did with Matt Smith's first scene, at the end of Russell's *The End of Time*?

BBC
DOCTOR WHO

THE 2017 SERIES EPISODE 1

WRITTEN BY Steven Moffat
DIRECTED BY Lawrence Gough
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), Stephanie Hyam (Heather), Jennifer Hennessy (Moira), Nicholas Briggs (Voice of the Daleks)

QUOTE UNQUOTE
THE DOCTOR: "Imagine if time all happened at once. Every moment of your life laid out around you, like a city. Streets full of buildings made of days. The day you were born; the day you die. The day you fall in love; the day love ends. A whole city built from heartbreak, and triumph, and boredom, and laughter, and cutting your toenails. The best place you'll ever be. Time is a structure relative to ourselves, existing in the space made by our lives. Time And Relative Dimension In Space. It means life."

"Exactly. I think it's funny that he did that. It's a hell of a time to quit a job – like, two minutes from the end! Just as I began. But I'm not *that* up to speed with what Chris is doing, and I don't have to be. It's more important that he's up to speed with what *we're* doing so that he knows what the character has been through, before he starts writing the character. As you can imagine, with a whole series of *Doctor Who* about to air, I don't really need to add things to my brain or remember even more secrets..."

The Doctor gets his frowny face on.

Bill Potts comes face to face with her first robot.

WARNING: Spoilers!

Smile

The Doctor takes Bill to a distant planet in the far future, which is home to colonists from Earth. It looks beautiful… but where are all the people?

PREVIEW BY **MARK WRIGHT**

The last time **DWM** spoke to Frank Cottrell-Boyce, back in 2014, he said, "I've checked my emails every day for the last ten years, hoping that someone was going to ask me to write *Doctor Who*." That was just prior to the broadcast of *In the Forest of the Night*, Frank's first script for the series. Thankfully, the call to write a second didn't take quite as long to arrive.

"Brian Minchin [executive producer] just called and asked me if I wanted to do another one," says Frank when **DWM** catches up with him a few weeks before the broadcast of *Smile*, the second episode of *Doctor Who*'s 2017 series. "I said yes before thinking whether I could or whether I had any ideas. But this time, I was already thinking about something very close to *Doctor Who*…"

Since those distant deeps and skies, Frank hasn't just sat idly by, looking out of the window waiting for the *Doctor Who* office to call. As an in-demand writer, he has been kept more than busy. "I did a movie about AA Milne, the writer of Winnie the Pooh [the forthcoming *Goodbye Christopher Robin*] – so there you go, another forest, Hundred Acre Wood! I also did a children's book called *Sputnik's Guide to Life on Earth*, about a little dog that's not really a little dog. So sci-fi, and travel, and satellites and stuff."

Science-fiction and travel are very much at the forefront of *Smile*, with the Doctor taking Bill on her first – proper – TARDIS trip to an alien world, one of the first colonies settled by humanity. "I had this conversation with a great guy called Professor Tim O'Brien, who runs the Lovell Telescope at Jodrell Bank. He said if we ever do colonise space – and it's such an obvious thing, but I'd never thought about this before – what we will do is send robots on ahead to build the environment so it will be ready. To which I thought, 'Oh yes, brilliant!'"

From this starting point, Frank was able to develop the story, with the colony world of Gliese 581 D depicted – on the surface at least – as a beautiful, warm and welcoming environment, a far cry from the grungier end of *Doctor Who*'s alien-planet spectrum. "It's about Utopia. I'm really, really bored of Dystopia," says Frank, referencing the glut of Dystopian futures depicted in popular culture over the last few years. "I was already bored of it, and I think we're living in Dystopia *now*, so it's really, really time to start thinking about Utopia.

"I think science-fiction is one of the most important things in the world; it's a thought experiment, isn't it? We seemed to have stopped trying to think about what a good society would look like. We talk a lot about what bad societies look like, so this episode was saying what would it look like if we tried to do something really great. I haven't really seen anyone talk about that for a long time."

Was there any brief from Steven Moffat and Brian Minchin before Frank started work on the script?

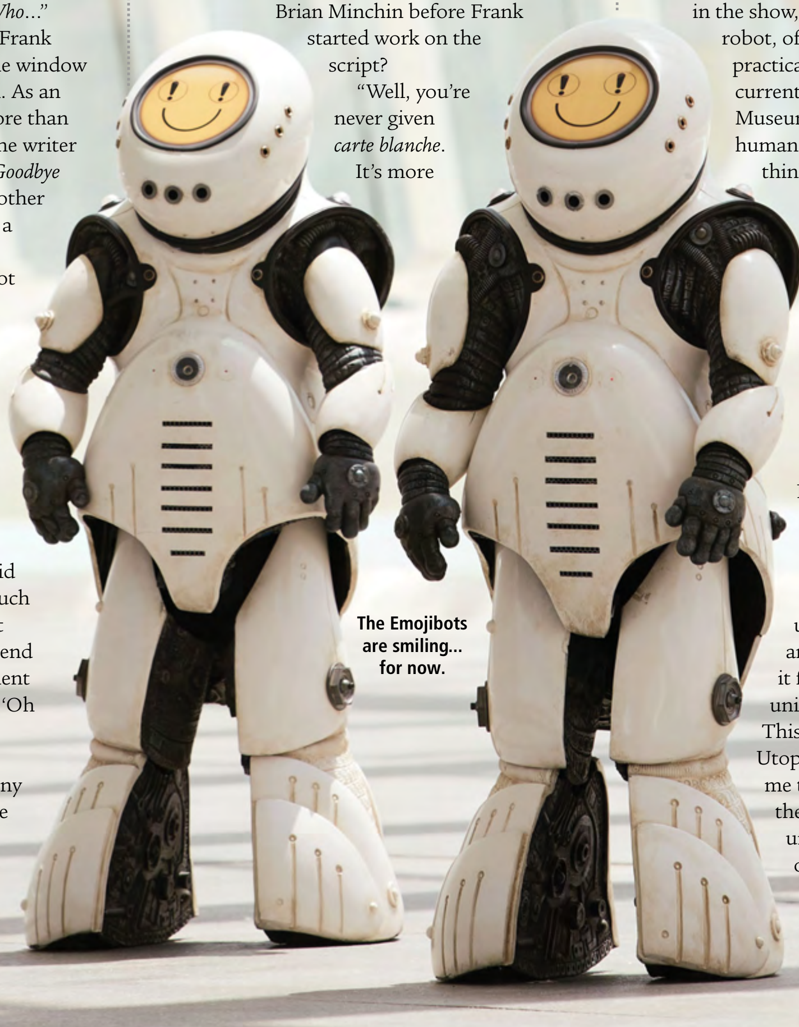
"Well, you're never given *carte blanche*. It's more an ongoing conversation. There's a meeting in that process that's called the 'dreamkiller meeting', where they tell you about what's possible and what's not, and when I'm inventing robots I have crazy ideas, and it comes down to what kind of robot can you actually put on screen within the budget and within the time."

The robots in question here are the Emojibots, encountered by the Doctor and Bill in the sweeping corridors and walkways of the deserted colony, another story element influenced by Frank's current preoccupations and conversations.

"You know how writers talk to scientists a lot?" he laughs. "I was already talking to a robotics scientist in Canada called Andrew Vardy, so I was already thinking a lot about robots. I liked the idea of having different kinds of robots, but then in the show, you end up with a humanoid robot, of course you do. For all kinds of practical reasons. If you go and see the current robots exhibition at the Science Museum in London, we're still building humanoid robots for some reason. I think for us it seems to relate to the fact that they look like humans. I think we'll carry on building humanoid robots. One thing that's really distinctive and special about human beings, we anthropomorphise things."

While the Emojibots may look cute and humanoid, the way they communicate is where the scares of *Smile* are generated from, and Frank took his cue from a very contemporary method of communication: the emoji.

"I love watching what happens with emojis, how people use them for different things and change the meaning of them; it feels like a growing language, a universal language of some sort. This episode was always about Utopia and Utopian ideas. It seems to me that emoji is a Utopian idea. It's the yearning for a language that's universal, and doesn't depend on literacy and allows you to be creative and to be funny with it.



The Emojibots are smiling… for now.

The Doctor takes a wander.

The messages that kids send with emoji are really funny, and at the same time there's something really touching about it." Frank stops and laughs out loud at the highbrow direction our conversation is taking. "Sorry, you're in Frank Land now!"

Is this something that's at the core of *Doctor Who* – taking a very 'now' thing from popular culture and turning the familiar into something terrifying?

"Oh gosh yes!" agrees Frank. "It's quite scary – if emojis had gone out of fashion then it would look really naff. It'd be like having a *Doctor Who* episode about Betamax video!"

Despite an edginess to the contemporary themes of communication, technology and the future of humankind, Frank concedes that *Smile* allowed him to take a more traditional approach to a *Doctor Who* adventure.

> **"I think we'll carry on building humanoid robots. One thing special about human beings: we anthropomorphise things."**
>
> **FRANK COTTRELL-BOYCE, WRITER**

"One of the great things about a new companion like Bill is that she makes you look at the show afresh, so that you can go back to the most traditional form of *Doctor Who*. The decision was made that it would be her first real trip in the TARDIS, and that became a plus. You get in the TARDIS, you go somewhere, you go into space. And Bill can say all those things, she can ask what are we doing here, what's this about, and why don't you just go home then? It reasserts the tropes, the traditional. I explicitly wanted – and I think the show needed it at this point in her story – a traditional type of *Doctor Who*. And Bill is fantastic."

In the Forest of the Night featured a well-established companion in Jenna Coleman's Clara, playing opposite a relatively new Doctor. With Peter Capaldi now fully established as the Doctor, did Frank – as a regular viewer of the series – find his approach to writing the Doctor had evolved?

"I think you notice things that are dangerous about him. Every single Doctor has got something that's very endearing, but I've got a friend who I worked with at Granada Television who used to write routines for Frankie Howerd. When he wrote them, he used to put in the 'oohs' and 'erms' and 'missues', and Frankie Howerd said, 'I'll do that. You just write some funny jokes.' So if you've got your idea, say, that Peter Capaldi's great as the Doctor because he's grumpy, you have that tendency to write for what you've seen on screen, forgetting that what you've seen is the end of a process. You've got to let Peter find the grumpiness. I had to remember that the actor is doing a lot of that character.

"I think the genius of what Steven has done is to make the Doctor a teacher. We've all had grumpy, angry teachers, but we all know in the DNA of a teacher is a tender thing – to educate. I don't know whether we've had it so explicit before that this is a pupil/teacher relationship. However you want to phrase that, it has it's own tenderness. Being your teacher is an appropriate relationship you can have with somebody older, and that seems really beautiful. Peter and Pearl are so, so good."

Once again Frank was thrilled to write a new TV adventure for the Doctor, and should the summons ever come again, he wouldn't hesitate to answer the call.

"Oh my God, absolutely! It still feels like a special treat; I just love everybody else's episodes, and I can't believe I've got a fingerprint on one of them. I started out writing *Coronation Street*, which was as old as I was, and there's something really thrilling about stepping into a stream like that. I'd rather be asked to write *Doctor Who* than get a knighthood! I genuinely feel it's an honour."

Soaking up the sun...

... on the colony world Gliese 581 D.

Ralf Little makes a guest appearance.

BBC

DOCTOR WHO

THE 2017 SERIES
EPISODE 2

WRITTEN BY Frank Cottrell-Boyce
DIRECTED BY Lawrence Gough
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill), Matt Lucas (Nardole), Mina Anwar (Goodthing), Ralf Little (Steadfast), Kaizer Akhtar (Praiseworthy)

IN A NUTSHELL

The Doctor takes Bill to the colony world Gliese 581 D. It's a bright, sunny world, tended to by the tiny bird-like Vardies and their user interface – the Emojibots. There's just one thing missing: the colonists. As the Doctor and Bill investigate, they discover that to keep smiling is their only hope of staying alive...

QUOTE UNQUOTE

BILL: "Is it a bit nuts that I'm not scared, just very excited?"
THE DOCTOR: "Emojis, selfies, wearable communications. We're in the Utopia of vacuous teens."
BILL: "What's Utopia?"
THE DOCTOR: "An imaginary perfect place."
BILL: "This isn't imaginary."
THE DOCTOR: "I bet it isn't perfect either."

WARNING: Spoilers!

Thin Ice

The Doctor takes Bill on a trip back in time to 1814, where fun can be had at London's frost fair – but danger is lurking under the frozen River Thames...

PREVIEW BY **PETER GRIFFITHS**

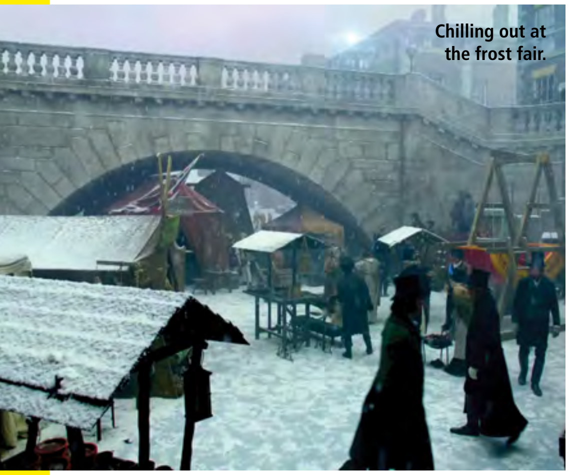
A little bit of history for you. As New Year 1814 came and went, London was veiled in fog and bitter darkness. The snow piled up in the streets for weeks on end, blocking the roads of the capital, as the ponds and canals and eventually the mighty Thames itself froze. But even as the city shivered, life went on, and the beleaguered locals turned towards the winter wonderland that now lay between the banks of the river. The area between Blackfriars Bridge and London Bridge was dubbed 'City Road', and an array of colourful stalls and tents offering food and entertainment sprang up, enticing every kind of person from every walk of life to this icy jewel at the heart of the capital. All of London could be found here, the upper classes, the tradesmen, the young mudlarks who scoured the riverbanks for treasure. But no-one could have known that this was the last frost fair the city would see...

"The Thames completely froze over, and you could walk right across it," explains writer Sarah Dollard, returning to *Doctor Who* following her well-received début, 2015's *Face the Raven*. "It happened every ten or 20 years for centuries. And then in 1814, the river froze and it never froze again. This episode is an explanation of why that was the case. We discover that a monster exists in the river – and also learn that some of the people who lived at that time were just as monstrous..."

Sarah made a big splash last time around as the woman who – along with Rigsy and Me – sentenced Clara Oswald to death. "I am occasionally reminded of that on Twitter," she laughs. A return to the show would seem to have been a foregone conclusion, and Sarah confirms that she and showrunner Steven Moffat started batting around ideas even before her first episode was transmitted.

> **"The Thames would often completely freeze over – but after 1814, it never froze again. This episode is an explanation why."**
> **SARAH DOLLARD, WRITER**

"Steven wrote me an email to say that he'd rewatched *Face the Raven* and really liked it, and I had to come back," Sarah tells us. "He was talking initially about a two-parter. That terrified me! He left me being quietly terrified about writing two episodes for a while, and then when the series started taking shape in his mind, everything dropped back down to single episodes. Phew! I can remember talking with Steven at the big *Doctor Who* expo [the *Doctor Who* Festival at London's ExCeL Exhibition Centre in November 2015], and the story started to take shape. On *Doctor Who*, you want something that will excite Steven when you pitch it to him."



Chilling out at the frost fair.

The Pie-Man (Peter Singh).

A central idea that Sarah wanted to explore was of the unknown on our own planet. There was a great deal about our world that was already known in the nineteenth century, yet even now, 200 years later, so much remains a mystery. What exactly lives in the darkest depths?

"A whopping 95% of the Earth's oceans are still unexplored by humans," says Sarah. "We're discovering new, alien-looking deep-sea creatures on our own planet all the time, aren't we? How many 'monsters' are still out there that we know nothing about? And what happens when one of them ventures to the shore?"

The other big notion at the heart of *Thin Ice* is that of a frost fair, spontaneous celebrations that sprang up on the frozen-over Thames between the 1300s and the 1800s. Might Sarah have been inspired by her own move from warm, sunny Australia to the chilly UK back in 2008?

"Haha! Well, part of it was me being an outsider to Britain, and London remains fascinating to me," she shares. "But also one of my best friends, Lili Wilkinson, wrote a book set partly during the frost fair in 1814 [*Scatterheart*, published in 2007]. She'd chatted to me a lot about her research, and I found it completely fascinating. Her descriptions of it have always stayed with me. The fair was a real leveller. All stratas of British society were brought

The Doctor and Bill get all dressed up for 1814.

together, and it was a great metaphor for the melting pot that is London."

This isn't the first time that a frost fair has been referenced in *Doctor Who* – which is no surprise, given how cool an idea it is. The Second Doctor and his companions experienced the big freeze of 1648 in *The Roundheads*, a 1997 novel written by Sarah's *Doctor Who* colleague Mark Gatiss. The Tenth Doctor visited the same fair as the Twelfth Doctor and Bill in the online short story *The Frozen*, while in Big Finish's *Companion Chronicles* story *Frostfire*, the First Doctor, Vicki and Steven pitched up there as well. We can only imagine the Blinovitch-bending field day to be had if they'd all met up on the ice.

More recently, the Doctor fancied taking Clara to a frost fair in 2014's *The Caretaker*, and followed through on that in the BBC novel *The Silhouette* the same year. But perhaps the most famous reference came courtesy of his wife River Song: "The Doctor took me ice skating on the River Thames in 1814, the last of the great frost fairs. He got Stevie Wonder to sing for me under London Bridge... but you must never tell him."

Sarah was aware of these scattered mentions. "You have to make sure with *Doctor Who* ideas that they haven't really been done before," she explains. "I knew there had been references to the last frost fair. There were things in a novel and an audio adventure, and one of the key ones was River Song in *A Good Man Goes to War* [2011]. There are a lot of River fans out there who I thought would appreciate the fact that I wasn't negating her visit with the Doctor and that it was a special time for them, so there was a reference in my script to the Doctor and the TARDIS having been here before – but sadly it got cut. The Doctor already knew which pies were the best!"

Pies are important, there's no two ways about it. But the Doctor and Bill have other fish to fry, making friends with youngsters Kitty, Harriet, Spider, Perry and Dot as they try to piece together the unearthly disappearances taking place in the fog. It's a mystery that will take them from the stark white of the frost fair to the dark heart of Regency society...

On these pages, we can see photos of the Doctor and Bill looking resplendent in their Regency-period costumes, which we first caught sight of during the recording of the episode last autumn at Kings Weston House in Bristol. And in the TV trailers we've caught glimpses of the scale of the frost fair on screen. The Doctor stands on Blackfriars Bridge, looking out over a sea of tents, open fires and shivering humanity, all shrouded in fog. A vast set of steps lead from the bank down to the river. It's pretty astonishing, and seems way beyond the series' budget. Sarah was on director Bill Anderson's set when the episode went before the cameras in the second recording block.

"I was in the studio for a day, and it was extraordinary," she confirms. "There were two sets. One was the ice itself and the buildings along one side of the riverbank, which was where they were shooting when I got there. Then in the next studio, the really big one, they were building the enormous old Blackfriars Bridge. I couldn't believe how big it ►

What has Bill seen?

◄ was when I saw it. It was even more mind-blowing to see it under construction, and realise how much work goes into it.

"Because my script formed as an idea quite early in the process of this series, the Art Department got carried away," grins Sarah. "There was money! Last time round I got the other side of that, at the end of the series, and so everything kept getting cut. But this year I hit the jackpot, and I reckon it could be the best set of the year."

Of course, it's a case of new series, new companion in 2017, with Bill – played by new leading lady Pearl Mackie – having only recently joined the Doctor on his adventures when they hit 1814. She's full of wonder at stepping back into history, concerned about stepping on butterflies and the reaction to the colour of her skin. She's also full of questions. Are there side effects to time travel? Does the Doctor have magical powers? Does he pack heat? She's still getting to know her 'Doctor What' and his 2,000-year-old ways, and there's a lot to take in.

"Bill is new in every respect," says Sarah. "She is such a wonderful, enthusiastic character, so it's enormous fun seeing through her eyes. Everything is new to her, as well as her being new to us. When she sees things for the first time or discovers something about the Doctor, it should feel exciting. If the Doctor had got hold of some crazy diving equipment and wanted to leap through the ice to explore, Clara would have been like, 'Great! I'm going first!' That's fun in its own way, but in Bill you have a character who's like, 'Are you kidding me?' She shows us that the Doctor is actually mad."

It doesn't take long for Bill to embrace her companion duties and join in the fray. "I hope you realise I'm going to try everything," she declares. "*Everything*." Soon she's chasing mysterious lights and mischievous urchins, disappearing into the depths of the Thames in one of the aforementioned diving suits, and leaping from disintegrating ice into the Doctor's outstretched hands. At the same time, the Time Lord's efforts to be cool and down with the kids don't impress her much. "My *hair* is cringing," she declares after one particularly egregious example.

"Finding out new things about the Doctor through Bill, and finding lightness in the Doctor, was great," says Sarah. "You want someone who is going to get something out of their time in the TARDIS, who reminds you of when you first watched *Doctor Who* and why you love it. Pearl is so vital, and present, and exciting, and actually she's responsible for what may be my favourite moment of the episode."

The Doctor rocks the Regency gentleman look.

"Finding out new things about the Doctor through Bill, and finding lightness in the Doctor, was great."
SARAH DOLLARD, WRITER

"I am so constantly outwitting the opposition, I tend to forget the delights and satisfaction of... the gentle art of fisticuffs."

We can't yet say what that is, though there are many moments to savour in this wintery tale of a frozen festival, the monster beneath it and the evil that men do. But surely one of the most shocking must be the scene, again glimpsed in the trailer, where the Doctor punches a Regency rotter full in the face. Now, the Fourth Doctor gave Scorby's neck a cheerful twist in *The Seeds of Doom* [1976], and the Second Doctor was fond of thumping heads on tables – but seeing the Doctor lash out in such a way is still an eye-opener. So what drives him to it in this episode?

"We know that this Doctor, the Twelfth Doctor, is incredibly emotional, although he would deny that," teases Sarah. "He has a bit of a hair trigger and can be impetuous. He also has a duty of care with his companions, so he's being protective. Let's just say that it's centuries of rage spilling out..." DWM

BBC
DOCTOR WHO

THE 2017 SERIES EPISODE 3

WRITTEN BY Sarah Dollard
DIRECTED BY Bill Anderson
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill), The Pie-Man (Peter Singh), Nicholas Burns (Lord Sutcliffe), Tomi May (Dowell), Alfie Stoker (Perry), Guillaume Rivaud (Georgian Gentleman)

IN A NUTSHELL

4 February 1814. London. The Doctor and Bill chill out at the last great frost fair on the frozen Thames, enjoying the carnival atmosphere and eating pies. But sinister lights are swarming beneath the ice, luring people to their doom in the black depths of the river – and as the Doctor gets on the case, a desperate band of local urchins could provide the clues he needs. Someone powerful and ruthless is plotting to attract as many people to the fair as possible...but why? And what lurks at the bottom of the Thames, waiting implacably for the first ominous cracks in the ice?

QUOTE UNQUOTE

THE DOCTOR: "Conjecture. There's something under the frozen Thames and it's eating people."
BILL: "Okay."
THE DOCTOR: "Proposal. We need a closer look at it."
BILL: "Good, yeah."
THE DOCTOR: "Plan. Let's get eaten."

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EXCLUSIVE PREVIEWS OF THE FIRST THREE EPISODES OF THE NEW SERIES!
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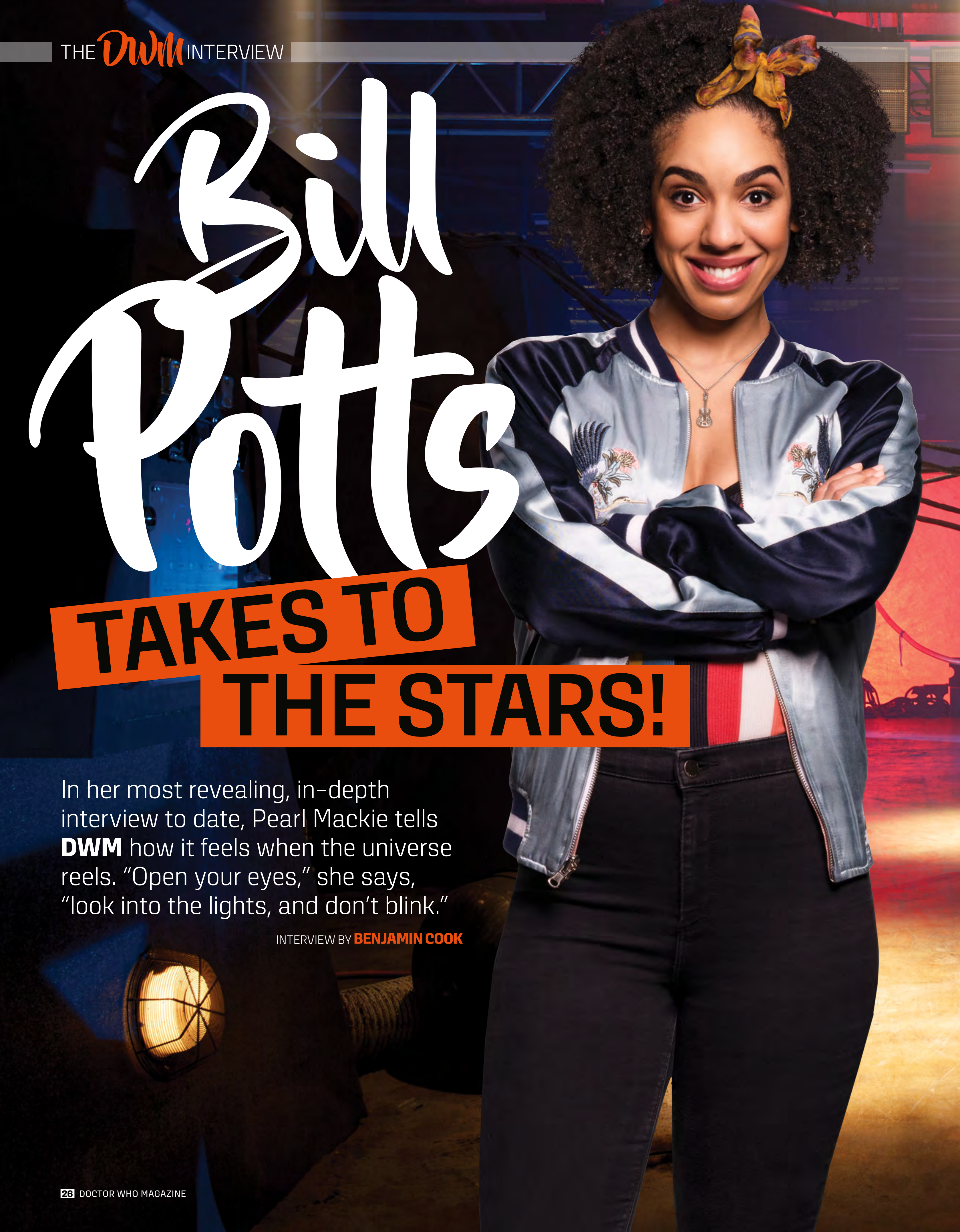

Bill Potts TAKES TO THE STARS!

In her most revealing, in-depth interview to date, Pearl Mackie tells **DWM** how it feels when the universe reels. "Open your eyes," she says, "look into the lights, and don't blink."

INTERVIEW BY **BENJAMIN COOK**

Meet Pearl Mackie.

"Every day, I have about a million different emotions," she says of her fast-approaching, eagerly awaited *Doctor Who* début. "I'm excited. I'm nervous. I'm full of anticipation, really. Probably the same as most of the fans. Also, we're still filming at the moment – we're wrapping up the series – so I'm trying to fit in all those emotions between, like, learning my lines. Which is fun. And a bit mad."

Pearl uses that word a lot. *Mad*. Also *insane*. Little wonder. This new series, in which she stars alongside Twelfth Doctor Peter Capaldi and Nardole actor Matt Lucas, is set to be the show's most bonkers run yet. **DWM** has caught up with the 29-year-old on one of her rare days off from shooting; a brief respite from *Tenth Planet*-style Cybermen, the return of Missy, blood, sweat, plenty of tears, and some shocking twists, all making for an explosive, idiosyncratic series finale – a razor-sharp two-parter scripted by *Doctor Who* showrunner Steven Moffat. But those episodes won't air till June and July. First things first...

Meet Bill Potts, the Doctor's newest travelling companion. In **DWM** 500, Steven explained, "The note we're giving the writers is: Bill is someone who asks the questions that nobody has asked for 53 years. 'If you have a TARDIS that's bigger on the inside, why don't you just –?' Bill is someone who never expected to be travelling around with space royalty, fighting monsters, but has the irreverence and cheek to ask all the questions you're not supposed to ask on *Doctor Who*. 'How different is it having two hearts? Is one a back-up? Do you have very, very high blood pressure?'"

"That's a really good description of her," says Pearl. "Bill is very inquisitive, but she's also very, very real and very human, so she does ask those kinds of questions – about him having two hearts, and where the toilet is in the TARDIS, and she says the TARDIS looks like a kitchen because it's all shiny. She's not, like, a sci-fi veteran. She likes sci-fi, but in her head it's very 'fi'; it's completely fictional, and then she's thrown into this amazing world where actually it's all real and everything – *anything* – is possible. For someone who's human and 100% of this Earth, it's completely mind-blowing."

When Bill is introduced in Episode 1, *The Pilot* (previously titled *A Star in Her Eye*) [see preview, page 14], on BBC One on 15 April, she will delight long-time fans and newbies alike, Pearl reckons. "It's great for new viewers, because they get to experience everything Bill experiences for the first time, as she experiences it, but it's also great for old-school fans – old vets of *Doctor Who* fandom – who get the joy of seeing someone new enter the TARDIS and deliver the 'It's bigger on the inside than it is on the outside' line – 'Yay, she said it! Finally!' – but then she'll hit back with, 'It looks like a kitchen. A really posh kitchen. Also, can I use the toilet? I need the toilet.' Or she'll challenge things that haven't ever been challenged before, stuff that's always kind of taken as read – and the Doctor is challenged by *that*. Oh God, I can't wait for people to meet Bill. I'm really, *really* excited. I just hope everyone likes her as much as I do. I think she's really cool. She brings a really fresh, new energy to the show."

Bill's destiny may be in the stars, but her Earthbound alter ego is a star on the rise. Earlier this year, *Forbes* magazine named Pearl one of its '30 Under 30' to watch, celebrity website *InStyle* featured her on its 'Rising Stars 2017' hotlist, and – best of all – Matt Lucas decreed her one of his All-Time Favourite People Ever. "She's... if I say 'destined for big things', that makes it sound like *Doctor Who* isn't a big thing," said Matt, in **DWM** 507, "when we all know that if any of us never did anything after *Doctor Who*, we'd still have done the job of our dreams. But I still think, beyond *Doctor Who*, there is so much more that Pearl has to offer."

When you land a job like *Doctor Who* and stardom beckons, does anyone sit you down and tell you all the ways in which your life is going to change?

"A couple of people," says Pearl, "have sort of been like, 'It will never be the same again. You won't ever be able to go to Sainsbury's in your pyjamas again.' Um, not that I do that –!"

Of course not.

"But I mean, well, maybe I *have* done that before. No, I don't actually think I have." She pauses. "Maybe at uni once or twice." A guffaw. "But those days are gone. I've had conversations with Peter and Matt about the whole 'getting recognised' thing, but in a way – I guess, I don't know – I feel like it's something that you probably *shouldn't* be too prepared for. You have to take it as it comes. I've had a few people recognise me on the street, and we've had lots of fans come down to set, but I wouldn't want to walk around being, like, 'Uh-huh. Yup. You recognise me, don't you?' But if people do, then that's great, and if they're big fans of the show, ►

"Bill is thrown into this amazing world where everything – *anything* – is possible... It's completely mind-blowing!"

Pearl with the cast of the hit stage play *The Curious Incident of the Dog in the Night-Time*.

© DAN WOOLLER/REX/SHUTTERSTOCK

◄ then that's a really nice thing. A lot of the fans that I've met already have been so overwhelmed and excited, it's just nice to be able to say hello. If it means that much to them, then that's a lovely thing to be able to do."

When Pearl's casting was announced last April – during half-time of BBC One's live *Match of the Day* broadcast of the FA Cup Semi-Final, in a specially shot, two-minute scene (or, as Pearl calls it, "trailer") titled *Friend from the Future* – she had taken the night off from appearing in *The Curious Incident of the Dog in the Night-Time* at the Gielgud Theatre in London's West End, so she could stay at home and watch herself on the telly.

"After being very much off the radar for six or seven weeks – I'm terrible at lying, so I decided to avoid all of my friends so that I didn't have to lie to them about what I was up to – I texted a couple of people, like, 'Come to my house at 6pm,' kind of incognito, very mysterious. 'Bring Prosecco!' My friends were texting me like, 'Why? What's happening?'"

> **"*Doctor Who* belongs to the fans, really. They're like, 'Welcome to our family,' which is lovely and kind of mad."**

When she popped up on TV, running away from Daleks, her mates must have gone wild…?

"Everyone was like, 'What?! Oh my God! OH MY GOD! Is that –? That's you!' I was basically speechless, because I hadn't seen the trailer yet at all, so I was like, 'Ssh, ssh, SSH!' – trying to watch it – and they were like, 'OH MY GOD!' Then at the end it comes up with that big 'INTRODUCING PEARL MACKIE AS BILL' – which I didn't know they were going to put on the end, and it was just like, 'BANG! BANG! BANG!' – and everyone screamed. And I cried. And my mum cried. There was a lot of emotion in the room. It was really nice, actually. After that – because it was on during the FA Cup Semi-Final, and a lot of my friends like football – I was getting loads of text messages and calls. Also, Twitter, my social media thing, was going absolutely insane. I went from about 435 followers to, like, 16,500 in a couple of hours."

Worth taking the job just for that, then?

"Yeah! Oh, it was mad. My friend was like, 'I'll look after your phone,' because I kept looking at it and being like, 'This is absolutely mental.' It was literally flashing up, '*Bling, bling, bling, bling, bling.*' My phone was like that. I was like, 'I need to maybe turn off the notifications.' It was freaking me out. As more people saw it, I was like, 'I'm at home,' so people dropped by, and old friends, and friends that I'd made more recently, and family – so it was a lovely celebration."

Later that day, Pearl tweeted, 'I'm so excited to be the next companion on *Doctor Who*! Can't wait to join the family! Thank you for all the lovely messages!' Her agent bought her *Doctor Who* biscuits – a gingerbread Bill, the TARDIS, a Dalek, a Cyberman, a sonic screwdriver, and the show's logo. 'I can't eat them,' Pearl wrote on Instagram. 'They're too beautiful!' When she returned to work on the Monday, her *Curious Incident* co-stars were ecstatic, and there were paps at the stage door, along with *Doctor Who* fans wanting selfies and autographs.

"I wasn't expecting it to happen so fast," she admits. "Definitely not. But it's one of those jobs. On most big hits – big TV series – that stuff happens once it's out, and people have watched it, and they like it, but *Doctor Who* is a big show already, there's a huge global fanbase, and it belongs to the fans, really. They're kind of like, 'Well, welcome to our family,' which is very lovely and kind of mad."

Pearl hadn't watched much *Doctor Who* before landing the part (when the show was revived in 2005, she was 17 years old – "and it wasn't my thing," she told *The Guardian* in October. "I was going through my rebellious phase"), but she's been touched by the fans' 'incredible dedication and unapologetic Whovian love', as she put it last May, in a letter to **DWM** readers published in our 500th issue. 'There is nothing fair-weather about it. To the readers of **Doctor Who Magazine**, who know that this fandom cannot be contained by time or space, this might seem like an unenlightened comment. But as a newcomer to this amazing community, your beautifully warm welcome is something I will never forget.'

The *Doctor Who* cast and crew have been supportive, too. On 14 June, Pearl attended her first readthrough, after which the show's casting director, Andy Pryor, tweeted: '*@Pearlie_mack* will amaze you. *@RealMattLucas* is a pure, pure joy. Incredible readthrough.' On Pearl's first day of shooting, Peter Capaldi left a welcome gift in her trailer: a scented candle and two cards, inside one of which was a note assuring her that if ever the job gets overwhelming, as *Doctor Who* sometimes can, here was his number, give him a call.

"It was really kind of him," says Pearl, "and actually made me feel really, like, 'Okay, maybe this is going to be all right.'"

Meanwhile, Jenna Coleman – who played Bill's predecessor, Clara, from 2012 to 2015 – sent her a bunch of flowers. Pearl posted a picture of them on Instagram, captioned: 'What a beautifully thoughtful gift. So kind. I'm really overwhelmed. From one companion to another.' A note with the flowers promised Pearl that she didn't need any advice, but if Jenna *were* to tell her anything it would be something that Karen Gillan – who played Amy Pond from 2010 to 2013 – had passed on to her: "And that was to tell me not to eat the faggots in the canteen," Pearl confessed to *InStyle* earlier this year. "They had them on the menu the other day and I was like, 'No way!'"

These days, Pearl has to be careful what she says in interviews and on social media. The world is listening. People are paying attention. On this series, more than ever before, the secrecy surrounding upcoming storylines has reached peak levels. Even her audition last year was for the fictitious 'Mean Town', rather than *Doctor Who*. "It's an anagram," Pearl explains, "of 'Woman Ten'." Because it's the tenth series of *Doctor Who* since the show came back in 2005, you see. At what point did Pearl realise that she was *not* auditioning for 'Mean Town'?

"Well, at first, my agent was like, 'You're not staying in *Curious* for another year, are you? Because you've just been availability checked for something.' I was like, 'No, no, I'm free. What is it?' 'Oh, something called "Mean Town".' 'Okay, cool.' Then my agent called back and was like, 'Right, you've got an audition, and it's not actually for "Mean Town". It's to be the next *Doctor Who* companion.' I was like, 'Ohhhhhh, okay. Well, there's no way I'm gonna get that, is there? But it'll be a fun audition. Nice little bit of experience. An exciting 20 minutes of my life.' Then I got the scenes through –"

Steven Moffat wrote three scenes especially for the auditions, to put the potential Bills through their paces. But he liked them so much that one became *Friend from the Future*, and the other two scenes – the Doctor and Bill's initial meeting, and

Pearl and her partner in crime, Matt Lucas.

her first time in the TARDIS – have ended up in *The Pilot*.

"We all know what a genius writer Steven is," says Pearl, "and I read those scenes and was like, 'Oh, I think I *get* this girl. I think I understand her.' For me, it was all on the page. I was like, 'I don't think there's much that I have to do with this.' I had some kind of affinity with Bill. I told that story in front of Steven and he was like, 'Well, you did get the part, Pearl!'

"So I went to the audition, but obviously I couldn't tell anyone. I could only talk to my agent about it. I was sharing a dressing room at the Gielgud with a really good friend of mine, who I'd been sharing a dressing room with for nine months already, and I couldn't tell her. I couldn't tell my mum. I couldn't tell anyone."

You didn't even tell your mum?!

"I couldn't. I thought, 'I don't want to tell anyone,' because the worst thing is when you don't get a job, or you haven't heard back, and people are like, 'What happened with that amazing thing you auditioned for. Did you get it? Have you heard anything?' And you're like, 'No. No, I haven't. And I'm, like, pretty upset about it, so –!' I thought, 'This is the biggest thing I've ever auditioned for, so I'll just keep it to myself.' I said to my mum, 'I've got an audition for something that's quite cool,' but I left it at that."

On the first round of auditions, Andy Pryor and his team met around 70 actors – "each individually, one on one," he explained in **DWM** 502. "We had a bit of a chat about what they've been up to and about the part – with our limited knowledge, of what was in the scenes. They had as much to go on as we did at that stage, but in fact, for casting the companion, that's quite a positive thing, because you want what the actor themself brings. Casting, particularly in a role like that, is so informed by who the actor is, where they pitch the comedy, where they pitch the elements of the part that involve slightly darker tones. The three scenes that Steven had written gave them a good workout, and we got an extraordinary variety of takes on Bill. Then I whittled it down to my favourites, and showed something like 20 to Steven and Brian [Minchin, executive producer]."

Pearl was invited back for a second audition, at London's Soho Hotel. "I don't know if you've ever been," she says, "but it's *nice*! I walked in with, like, my big afro, and a baggy t-shirt, and a pair of jeans, and bright yellow trainers on, and I was like, 'Whoa! Okkaaay.' Then I was taken into this very nice holding room, and I sat there for about 20 minutes, just getting more, and more, and more nervous. I was going, 'Shall I have tea now? I probably shouldn't. I don't know, should I?' I'd actually had an audition for something else that morning, quite early – like, first thing – and then I'd gone and sat in my trailer at the Gielgud and practised the scenes for the *Doctor Who* audition using the FaceTime camera on my MacBook. I was, like, sitting there recording myself and going, 'Okay, that looks good –'"

To see what you looked like on screen?

"Yeah, because I'd not done much TV before. I was used to theatre. So I made sure I looked okay and practised as much as possible."

For this second audition, Steven and Brian were in attendance, along with Andy and his assistant, ►

WHAT THEY'VE SAID ABOUT BILL POTTS...

STEVEN MOFFAT

Showrunner

"There is something utterly regal about Jenna [Coleman] and rather intellectual that gave us quite a rarified TARDIS team for a while. I thought, 'It's about time for someone a bit more gobby and, you know, funnier.'" (**DWM** 500)

PETER CAPALDI

The Doctor

"The great thing about Bill – and Pearl playing Bill – is that she comes from the real world... She doesn't come from the world of *Doctor Who*, so she has to be introduced to that world, and that refreshens and reinvigorates the whole thing." (New York Comic Con, October 2016)

MATT LUCAS

Nardole

"Bill is our eyes, and our ears, and our way in. The public are going to love her. Pearl is a very strong actress. She brings a lot of nuance and texture to the role... Pearl always finds the humanity and the subtlety in what she has to do. It's a real lesson, watching her at work." (**DWM** 507)

◄ who was filming the whole thing – and this was the first time that Pearl met Peter Capaldi.

"I went into this room, with all of these ridiculously amazing people sitting there, and I was like, 'Oh my God, what am I doing?' But they were all going, 'We really loved what you did in your first audition.' 'Right, well,' I thought, 'I'll just try to do that again.' But it was so lovely to read with Peter, because he's such a creative actor – I could never predict what he was going to do with it – and we had a nice kind of rapport.

"We read the scene where Bill walks into the TARDIS for the first time, and Peter was like, 'Do you want to stand up for this?' Everything in my head was going, 'Do I want to? What is this? What's happening? I've practiced just sitting in front of my FaceTime camera and trying not to move my face too much!' But I was like, 'Yeah, okay. Sure, we'll stand up.' Peter knows the TARDIS so well, so he was, like, running around, pressing buttons, flying the TARDIS, and I was kind of standing there going, 'Oh my God, what's going on?' But luckily Bill's kind of meant to be doing that in the scene anyway.

"I don't feel like a role model – but we need to show kids that these creative industries are open to them."

"Then we read the scene that was used in the trailer. Peter was like, 'Let's lean against this wall' – like, hiding – and I was like, 'Yeah, okay.' We leant against this wall, and I felt something in the room: everyone kind of went, 'Ooh.' I mean, no-one vocalised it or anything, but I kind of felt like, 'Maybe this works, actually. Maybe this is a nice dynamic.' We read the scene, and it had a really nice bounce to it – clearly the dynamic worked – and that was the first time I went, 'Maybe this part is a possibility.' I don't know if it was just me who felt that."

It wasn't. In **DWM** 502, Andy explained, "There was something about Pearl that made all of us pay attention. She stood out above some really great candidates… She was the one who played off Peter in the most interesting and exciting way. You could see Peter's excitement. He came to life. He was really responsive to Pearl. They had a chemistry."

"Pearl was just totally brilliant," concurred Brian, in an interview with Canadian TV channel Space, in October. "She blew us away… We talked a lot about what we wanted Bill to be, but Pearl just took it, and it became very real, and it just worked brilliantly… Feeling how Pearl was with the Doctor in those moments, it felt like we had our show there."

How did Pearl find out that she'd got the part?

"Well," she says, "I imagined getting it, like, about 15 times a day! I imagined what the phone call would be like. I thought, 'Yeah, this could be amazing.' But I didn't let myself *really* think it. I was like, 'This is the biggest thing ever, really. It's the biggest job for a female on British TV,' so I don't think there was any part of me that was like, 'Yeah, this is in the bag, man.' No, I was definitely more like, 'Oh my God, I hope I haven't messed this up.'

"It had been about a week and a half, maybe nearly two weeks, and most TV or film jobs, if you haven't heard anything in a week, you haven't got it. So I was thinking, 'Aw well, that's a shame. I'm glad I got that far, but…' You know, I thought that ship had sailed. Then my agent called me on Monday evening and was like, 'Just want to let you know, you're still in the running.' I was like, 'Oh. Okay. Can't you give me a "yes" or a "no"?' The next morning, she called me again. I was having breakfast with my housemate, who's never usually at home, because she's a social worker, so she always leaves at 8am to go to work. But the two of us were sitting there, having breakfast, and I saw my agent calling, so I just sort of ran upstairs. My agent was like, 'So I spoke to Andy Pryor.' And I'm like, 'And? AND?!?!?!' 'Yeah. You got the job.' And I said something completely unprintable and probably incomprehensible! Lots of words that aren't really words. And I cried.

"My agent was like, 'But you're not allowed to tell anyone.' I was like, 'I'll *have* to tell my mum. I can't not tell my mum.' So I called my mum. 'Mum, you know that thing that I auditioned for that I had a recall for a while ago?' She was like, 'Yeah. Aw, don't worry, darling. It's fine. Other things will come along.' I was like, 'No, listen, it was to be the next *Doctor Who* companion. And, um, I got it.' It was quite early in the morning, and I could hear her, like, sitting up in bed and being like, 'Wait a minute… what?!' So I told her again. She was so proud, and full of joy, and full of more tears.

"A couple of hours later – because I'd imagined getting that phone call so many times – I was like, 'Did I just imagine that?' So I called back my agent to double-check. 'I'm not being funny, but did I *actually* get it? Or was that just another time that I've imagined it?' My agent was like, 'You've got it, don't worry.' And then I had to keep it a secret for about six weeks, till we filmed the trailer."

It's like being a spy, isn't it, Pearl?

"It's *exactly* like being a spy. I literally felt like I was a full-on MI6 agent."

In *Friend from the Future*, Bill is sporting a Prince t-shirt, bearing Doug Henders' painting of the face from the inner sleeve of the music legend's 1984 album *Purple Rain*. The scene was shot in Cardiff, in just three hours, on Wednesday 13 April last year ("I had, like, three minutes' sleep the night before, because I was so nervous," admits Pearl), and aired ten days later, on Saturday 23 April. In a weird coincidence, on 21 April, Prince passed away, aged 57. Pearl is a massive Prince fan. Was that t-shirt her call? How much input did she have into Bill's look?

"Quite a lot," she says. "Hayley and I – Hayley Nebauer, the costume designer, who was also new to the show – we went on a shopping trip together, which is always fun, to look for some stuff for filming the trailer." This was on Monday 11 April, just two days before the shoot. It was the first time that Pearl and Hayley had met. They trawled London's high-street stores and vintage shops together, picking out Bill's look. "Then we bought stuff that I wear throughout the series as well. I'd had some ideas, so I took with some pictures off Instagram and Pinterest, things that I thought Bill might wear, and we talked about it a bit, and Hayley was like, 'Actually, we're both on the same page,' which was pretty cool. After the trailer aired, I heard a lot of rumours about Bill being from the 80s – which she's not – because of the Prince t-shirt and the acid-wash denim jacket, but you know, I mean, we bought the denim jacket in Topshop, so…"

Also from Topshop – cosplayers, take note – were Bill's skinnies ('MOTO Washed Rip Joni Jeans', if you were wondering), while her 'gossamer green' Vans (the SK8-Hi Slim ones, a slimmed-down version of Vans' legendary lace-up high-tops) can, at the time of going to press, still be bought from relevant stockists – if you search and you're lucky. However, the Prince tee is a 1984 original from a vintage shop in Soho, customised by Nebauer. ("I love Prince and instantly showed it to Pearl, who also loves him and his music," Hayley told

Follower of fashion! Bill was seen wearing a Prince t-shirt in *Friend from the Future*.

Peter and Pearl in the new episode *Thin Ice*.

DWM's *2017 Yearbook*, "so together we thought it would be a really great idea.") Nebauer also customised Bill's denim jacket (Topshop's 'MOTO Acid Oversized Jacket', since you ask), with embroidered patches from London haberdashers Kleins: a Pop Art 'WOW!', a skull, a toy robot, and a rainbow – and on the back, in chenille fabric, a gold question mark (yup, question marks are back in!) and an inverted exclamation mark. What *could* they all mean? Each carries a special significance.

Bill's outfits are, says Pearl, "a nod to how people these days kind of wear whatever, really. There's not a distinctive fashion for now. Even a lot of fashion that is being produced is inspired by vintage stuff, so that's what we wanted to show; that she's a normal girl who's got a nice sort of personal style, but likes to change it up a little bit."

Asked for her thoughts on cosplay, in an interview with the BBC's *Doctor Who* YouTube channel last April, Pearl said: "I don't know, man. More people in the world with afros, though. That's always good, innit." Was keeping the afro ever up for debate?

"Oh no," Pearl tells me, "no debate. They were like, 'Do you want to keep the afro?' And I was like, 'Hell yeah!' No-one has the same hairstyle for – what? – however long 12 episodes is, so there are a couple of times where we change it up, but the afro is Bill's main look, which is pretty sick. It's nice to have an afro on mainstream British TV."

After *Friend from the Future* aired, she retweeted a young fan who was thrilled that, at last, there would be a *Doctor Who* companion 'who looks just like me'.

"I remember that," exclaims Pearl. "I thought that was amazing. To me, that's fantastic. I remember being a mixed-race kid with an afro who *didn't* see anyone that looked like her on TV. There were a few people here and there, but not many at all in shows that I watched. So it's amazing that *Doctor Who* is doing this. It's sort of one small step. As Steven has said a couple of times, we're not looking for praise. There should be much more diversity in mainstream TV – and across the board, really. More of this, please."

Diversity in the entertainment industry is a hot topic right now. But how do you strike that balance between acknowledging it's an important issue, whilst making it clear that, in 2017, it really *shouldn't* be an issue at all?

"Well, exactly," says Pearl.

Would she prefer not to have to talk about it in interviews?

"No, not really. I think, to be fair, I probably talked about it *before* I got this job. It's something I've always felt really strongly about, that we need to do more to make a significant difference, especially in British TV. We had that whole thing with the 2016 Oscars, about the Oscars being so white, but America is way ahead of us in terms of TV – with all the stuff that Shonda Rhimes [showrunner of ABC medical drama *Grey's Anatomy*, 2005-present, and political thriller *Scandal*, 2012-present] is producing, *etc*, *etc*, and they've got some really, really strong black female leads in some incredibly popular programmes over there. They're still kind of lagging behind in the film world, but...

"In Britain, we need to make an effort as well, because we're a multicultural country, and that is one thing that makes us incredible, and we need to embrace that. We need to kind of go, 'Let's find the best person for the job, be they black, white, mixed-race, Asian, straight, gay, disabled, anything,' rather than being like, 'So-and-so's supposed to be white and blue-eyed, with blonde hair' – unless it's very, very specific to the storyline. It's about showing real people. Like Viola Davis in *How to Get Away with Murder* [ABC, 2014-present]. She's a super successful lawyer [*Davis plays Annalise Keating, a part for which, in 2015, she won the Primetime Emmy Award for Outstanding Lead Actress in a Drama Series, becoming the first black woman to do so – Ed*] who is nuanced and makes mistakes, and that's what I think it's about; it's not about being like, 'Yeah, all black or mixed-race people are super successful and really kind.'"

"We decided that the new companion was going to be non-white," Steven Moffat explained in **DWM** 500, "and that was an absolute decision... Outside of the fiction, it's about anyone feeling that they can be involved in this industry as an actor, a director, a writer... It's hugely important."

"Yeah, it totally is, man," agrees Pearl. "I don't feel like a role model for any community – I mean, unless that's something that people find helpful – but we need to show kids that they can be actors or anything within the TV or film industry, that those creative industries are open to them, but also that Bill is adventuring through time and space, so they can do anything, too. It's not just about race. In terms of representation, there should be characters with diverse sexualities on TV as well. We're falling behind on gay rights, so that's something that needs to be forefronted in mainstream television. It's about showing people as people, and representing that, and showing that they can be whoever they want to be and there's a place for them in this world. Not to get too deep about it!"

The press have labelled Pearl a 'Brixton girl'. In fact, "I actually grew up on the Tulse Hill Estate," she tells **DWM**, "which is very *near* Brixton." She still lives in the area, though now she has a flat in Cardiff, too. "Brixton has changed so much in the past 20, 30 years," she says, when asked about growing up there. "It's mad. It's brilliant. It used to be the kind of area where, like, there was only one place that my mum could get a decent cup of coffee." Her mum is English, and her dad is West Indian; both from London. "Do you know Franco Manca?" she persists. "The chain? The first Franco Manca was in Brixton Market. It used to be called Franco's – this is when I was about three – and it was about half the size of Franco Manca, and that was the only place that my mum could get a proper cup of coffee, so we'd go there every Saturday morning. I'd get a margherita – they'd throw loads of extra olives on for me, ►

Cool – even as a child! An image tweeted by Pearl in November last year.

because I loved olives – and my mum would get a cappuccino, and then we'd come back, and she'd clean the flat, and we'd get on with the weekend."

Has Pearl always wanted to be an actor?

"Yes. Always. Nothing else. My mum would wash my hair on a Sunday evening, then we'd sit down in front of films while she plaited it. We used to watch *Meet Me in St Louis* [MGM, 1944]. I absolutely loved Judy Garland – I still do – and *Meet Me in St Louis* was one of my favourites. Apparently, one time, when Judy Garland was singing *The Trolley Song*, I turned round to my mum and was like, 'Mum, *I* want to do that.' My mum was like, 'Okay, darling.' I did a lot of school plays, and my mum was always very supportive but was very like, 'It's important to get an education first. You're an intelligent girl, so capitalise on that, then if you still want to be an actress, fantastic, go to drama school.'"

How did getting up on stage and performing make Pearl feel?

"I actually remember it being like… it always felt *right*. I feel very at home on a stage. The first play that I did was *Oliver!* when I was ten. I played Nancy, and I remember absolutely loving it. There were no nerves. I was up there singing *As Long As He Needs Me*, and I was crying, and my mum afterwards was like, 'Oh my God, were you, like, crying when you sang that song?' I said to her, 'Yeah, it's actually really easy, mum. All you have to do is, open your eyes, and look into the lights, and don't blink. It makes you cry.'" She chuckles. "It's quite technical."

Later, Pearl attended Burntwood, a girls' school in Tooting, South London, and drama was one of her favourite subjects. Aged 15, she played Lady Macbeth – a role that she'd love to take on again some day. After sixth form, Pearl headed to the University of Bristol, where she read drama. "At the end of uni, I was like, 'You know, I still really want to do it,' so my mum was like, 'Well, start applying to drama schools. I'll support you all the way.' I got into Bristol Old Vic [Theatre School] – and the rest is history."

She's lucky to have such a supportive mum.

"Well, my grandad was a screenwriter, so she kind of grew up with a lot of actors and actresses. Although, he always said to her, 'Whatever you do, *don't* be an actress,' and I think that's why she made me get an education first. But I'd hope it was also because… I mean, she's said in the past, 'I remember seeing you in school plays, and you were quite good.' That helped her, I think. But it's not been easy. I've had years of being out of work as an actor. I graduated six-and-a-half years ago now, and I've done some great stuff since, I've done some not so great stuff, and I've had periods of not doing anything at all. I've got a phenomenal job now, and I'm very, very lucky, but it's been a journey. I'd like a lengthy career, but I'm sure that there will be plenty more ups and downs. Even if you have been a *Doctor Who* companion! There will probably be times when I don't have a job. You've just got to persevere and work hard."

Bill's jam! Little Mix.

LITTLE MIX PHOTO © JIM SMEAL/BEI/SHUTTERSTOCK; COMIC CON PHOTO © STARTRAKS PHOTO/REX/SHUTTERSTOCK

Acting isn't Pearl's only passion. In the early 2010s, she sang in a band called Freddie and the Hoares (formerly Frederick and the Noise), a London-based folk 'n' roll group. "I've always loved singing," she says. "The best way to learn is to listen to lots of different styles, before hopefully you develop your own."

What kind of music was she into as a teenager?

"I liked a lot of 90s and 00s R&B – which I still really enjoy, actually. I loved Destiny's Child. TLC. I really liked rap. Jay Z. Eminem. But also my mum's got amazing taste in music and brought me up listening to Motown, Marvin Gaye, Aretha Franklin, Fleetwood Mac, the Rolling Stones. I liked Prince, too. I liked Jimi Hendrix. I liked lots of cool stuff. And then I was listening to – well, my mum loved – Maria Callas. I haven't got my opera ear on yet, but apparently that comes with age. I'm looking forward to that. I would like to think my music tastes are quite eclectic."

I've heard on the TARDIS grapevine that Pearl was amused – or possibly horrified – to find out in Episode 4, Mike Bartlett's *Knock Knock*, that Bill is into Little Mix…?

"Ahh," she says, laughing, "I mean, nothing wrong with Little Mix, but I thought – yeah – it was hilarious. As you'll see in the episode, it's kind of a guilty pleasure. But we filmed that a little while ago. They've released some pretty cool songs since then. So actually I think Bill was onto a winner."

Is Pearl covering her back, for fear of reprisals from Little Mix fans?

"No! I think – no, seriously! – they have some good songs. It's like, you know, when Justin Bieber got cool and we were like, 'Actually, all of you Beliebers, you knew what was going on. And now everyone's jumping on the bandwagon.'"

So if not introducing a Time Lord to Little Mix (the Doctor: "There's a whole playlist!"), what's the craziest thing that Pearl has got to do as Bill?

"One of the weirdest ones – it's in, like, Episode 5 [Jamie Mathieson's *Oxygen*, set in and around a space station] – was, basically, there's a sort of air-suction thing, and I had to hold onto this pole, and then, like, be flown on wires, so I was basically horizontal, with my feet dangling, and the wire was only attached to one of my legs – so I'm there, holding on for dear life, trying to get my other leg up as well! It was *mental*. And there was a big fan going, and it was blowing my hair, and I was like, 'This is the maddest thing –!' And there was someone next to me on a board, sort of lying down, and I was like, 'How come I'm being flown and he's lying on a board?' But – ahhh – it was *amazing*. And then they were like, 'You can let go if you want?' 'What do you mean? How can I let go?! I'm going to be blown out of here!' Of course, I wasn't blown out, because it was all acting, but I was there, suspended on this wire, thinking, 'This is sick! I am actually defying gravity.'"

Pearl poses with Steven Moffat, Peter Capaldi and Brian Minchin at Comic Con in New York.

> **"Comic Con was incredible. Madison Square Garden! I was, like, 'Bruce Springsteen has been here!'"**

And is acting opposite *Doctor Who* monsters *sick* (in a good way)? Or is it hard to take them seriously?

"Yeah, sometimes. It's harder when they're not there at all." Pearl had never worked on green screen before doing *Doctor Who*. "It's quite surreal doing green-screen stuff, where you're just acting to, like, a cross on the wall. In one episode, we have this creature that's, like, a sort of dragon-y, monster-y thing" – I think she's describing Rona Munro's Episode 10, *The Eaters of Light* – "and it was a big group scene, and we all needed eyelines for camera, to get the timings right, so one of the special-effects guys ran in, and jumped around, and he was galloping through the room, roaring like a dragon! He was really shy at first, but then he totally got into it, and it's probably one of the best things I've *ever* seen! It was brilliant."

This year's roll call of alien creatures also includes Daleks ("ain't no uptight sucker gonna tell me how to live my life," sing Little Mix), Emojibots, Monks, Ice Warriors, the aforementioned Cybermen, and more. "It is quite hard to act against stuff like that," she concedes, "but it's really fun, and it's why I love this job. Every day is insane."

Last autumn, Pearl joined Peter, Matt, Steven, and Brian to promote the show in North America. Appearing on Space TV in Toronto, Canada, on 5 October, Pearl described Bill as "quite excitable, she's quite quick-witted, and she's quite instinctive. She's got a really big heart, and she often is sort of governed by it… She kind of can sort of fly off the handle.

She's not maybe as tempered as she could be, which I think is a great quality, but also can get her into a bit of trouble."

"The fabulous injection of Pearl," enthused Peter, "brings a whole new vibe, a whole new energy, and drama, and fun to it… She's fantastic. You know, it's a really difficult thing to do, to walk into a job of this size, and retain *yourself*, and not bow to the pressure that is exerted on you – not from any individual, but just from the scale of the thing – and she has brought an absolutely individual vigour and excitement, drama and comedy, to the whole thing. We're really lucky to have her."

Two days later, Pearl was a guest at New York Comic Con, taking the stage – once again alongside Peter, Matt, Steven, and Brian – at Madison Square Garden, for her first *Doctor Who* convention panel. "It still doesn't really feel real for me, this whole experience," she told the crowd. "I keep having to be like, 'Oh, I'm actually here, I'm actually doing this, this is insane.'" She admitted to feeling "lucky and humbled" to be making *Doctor Who*.

"Pearl has come along with an absolutely individual take on the companion's role," added Peter, "which is exciting – to go into work every day and see what's going to unfold – and Matt has been extraordinary. He's brought a strange and rather delicate alienness to the show. I saw some pictures of us together, the three of us, and I thought, 'Oh, I really want to watch that show!'"

When I ask Pearl about her Comic Con experience, she says, "Oh God, it was incredible. Madison Square Garden! I was, like, 'Bruce Springsteen's been here!' – earlier in the year. Absolutely mental! The panel was incredible. Someone [Amanda, a Bill cosplayer from Brooklyn] asked me a question and I was like, 'Oh my God, you look like me! You're cosplaying as me! This is amazing!'"

Not a bit disconcerting? To look out into the audience and see someone dressed as you?

"Yeah, it was so surreal. *So* surreal. Like, one of the most surreal experiences ever. I'd seen a couple of people at the stage door, when I was still doing *Curious Incident*, who'd got the jacket and added the patches, so they were kind of dressed as Bill, but this was the first full cosplay that I'd seen in real life. Yeah, New York Comic Con was amazing. But I was so nervous. I'd never really done a live interview like that before, and you never know what people are going to ask. I didn't want to get it wrong or say something that I shouldn't, give away too much or anything like that, but it went really well. We got off stage and Brian was like, 'Yeah, there were, like, 4,500 people in that audience.' I was like, 'What?! I'm really glad you didn't tell me that *before* I went on.' It was great, though. And I got to walk the floor at Comic Con as well."

A TIME FOR HEROES

The new gang!

Did she don a disguise?

"I didn't, actually. Admittedly, I had very different hair than I did in the trailer, but Peter and I, we didn't go together, because we thought that might be very conspicuous. People were stopping him left, right, and centre. A couple of people recognised me, and I went to the *Doctor Who* stand, and then people were like, 'What?!' So many people turned around. 'That's… hm! Hold on, you are *definitely* Bill!' It was fun, man. I really enjoyed it. Because I don't know, next time I go to something like that, if I'll be able to do that – or whether I'll have to wear, like, a mask."

In 2005, a few weeks before David Tennant started recording *Doctor Who*, knowing that his life was about to change forever, he went to the Glastonbury Festival, as he realised he might not get another chance. What does Pearl have left to do before the new series of *Doctor Who* débuts and she's propelled to superstardom?

"You know, I really want to go to Glastonbury," she exclaims, "but the series will be out by then, won't it? There were a couple of festivals I wanted to go to, actually. Matt Lucas was saying to me, 'Go to, like, waterparks, things like that – sort of outside, fun kind of days out – because that'll be a very different experience once you're definitely a face.' But we've been filming, so I've been too busy. Some people manage it, don't they? Maybe not Glastonbury, but I'm sure I'll still manage to have a bit of fun."

And so will Bill. In the specially-shot 'A Time for Heroes' teaser trailer, she announced, "I'm having the time of my life. And I wouldn't miss it for the world. Even if it kills me." Then again, if Pearl knows whether Bill makes it to the end of 2017 alive – and she probably does know – she isn't telling. But one thing's for sure: the Twelfth Doctor doesn't. He'll be regenerating in this year's Christmas Special. How does Pearl feel about Peter's impending departure?

"It is really sad that he's leaving," she says. "He's such a wonderful Doctor, he's been amazing for the show, and it's been incredible working with him, because he's such a generous actor. I mean, for someone with so much experience, he's really willing to work through things, and he makes sure he always bats it back to you. Like, 'How do you want to do it?' He's always open to suggestions. So it'll be sad to not work with him anymore. But I just feel really lucky that I ever got to work him in the first place. I'm just really happy that we had that; that we had this series together."

The dynamic between the Doctor, Bill, and Nardole is genuinely wonderful. As Peter has observed, they're a proper little gang.

"We are, aren't we? Yeah, I love it. We've got a really nice rapport. We have a great rapport on set as well. It's lovely. It's been absolutely mental working with those two. They're both so great, and so fun, and it *is* wonderful. To be honest, this is the most incredible thing that has ever happened to me." And addressing **DWM** readers directly, she says: "I hope you're looking forward to it as much as I am. And I know the anticipation is hard to bear. But bear with us. We'll be on your screens soon, and I think we've got a really, really exciting series in store for you. So I hope you enjoy it."

As the Doctor himself might say, "Bring it."

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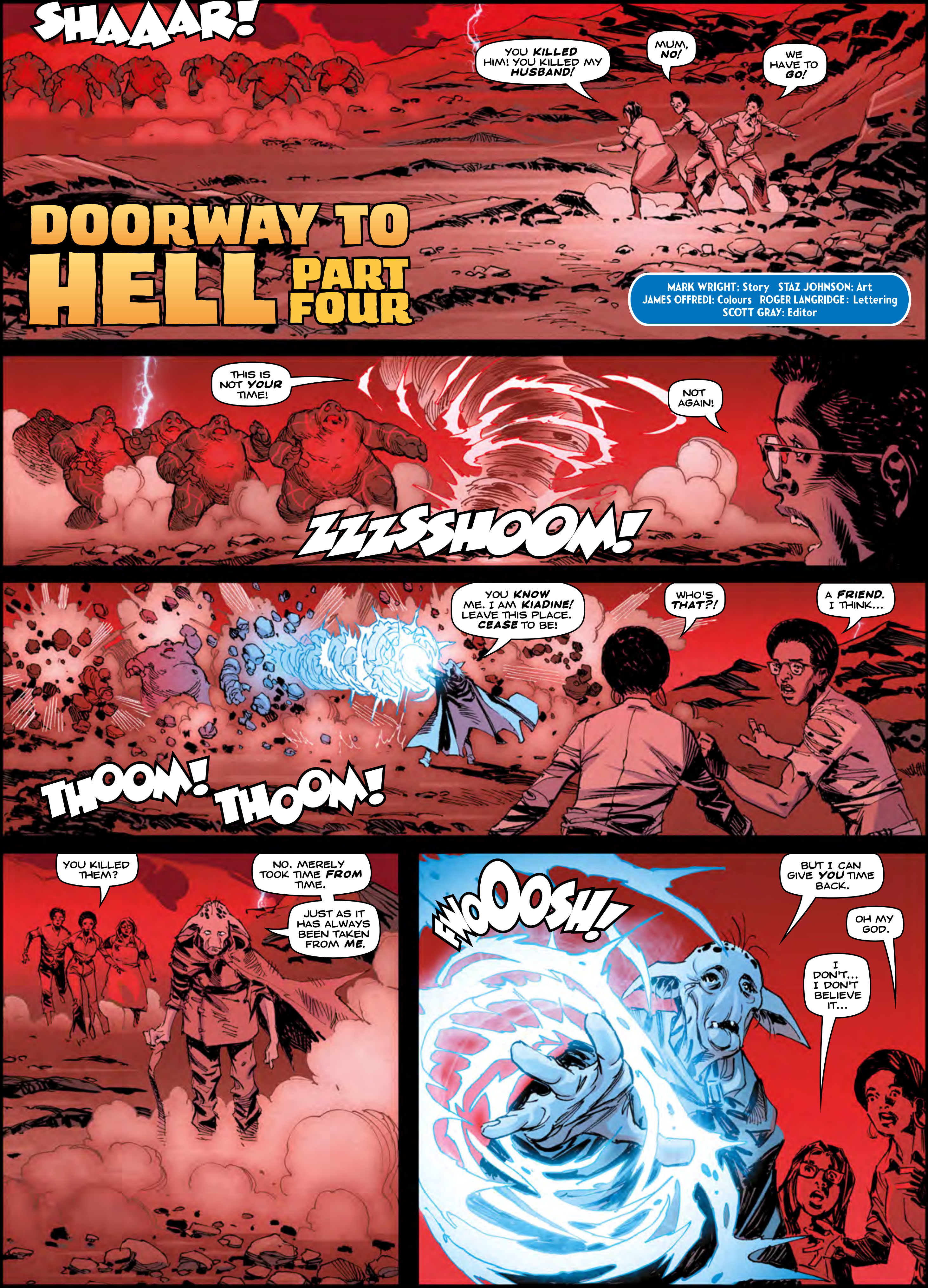

DOORWAY TO HELL PART FOUR

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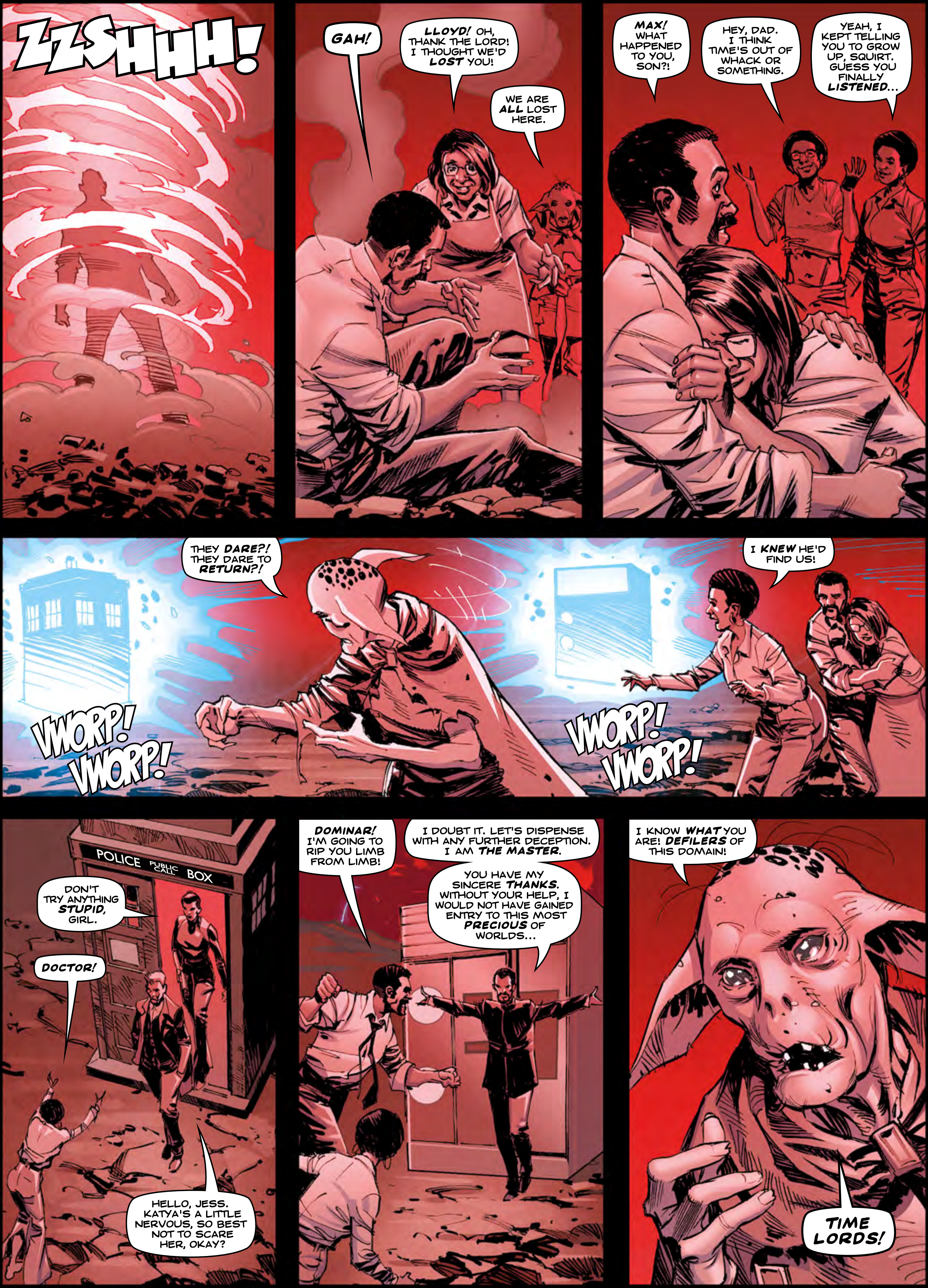
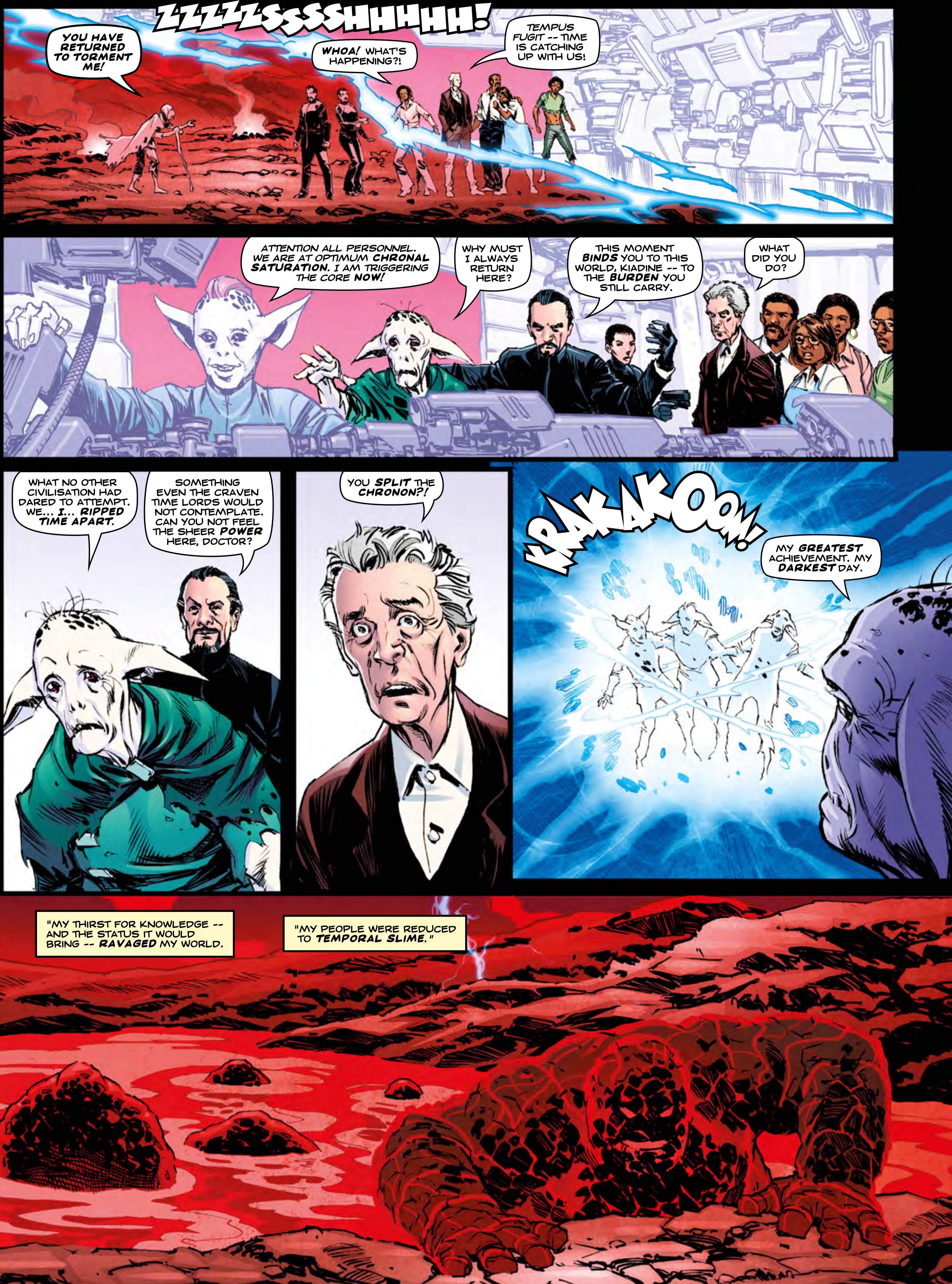
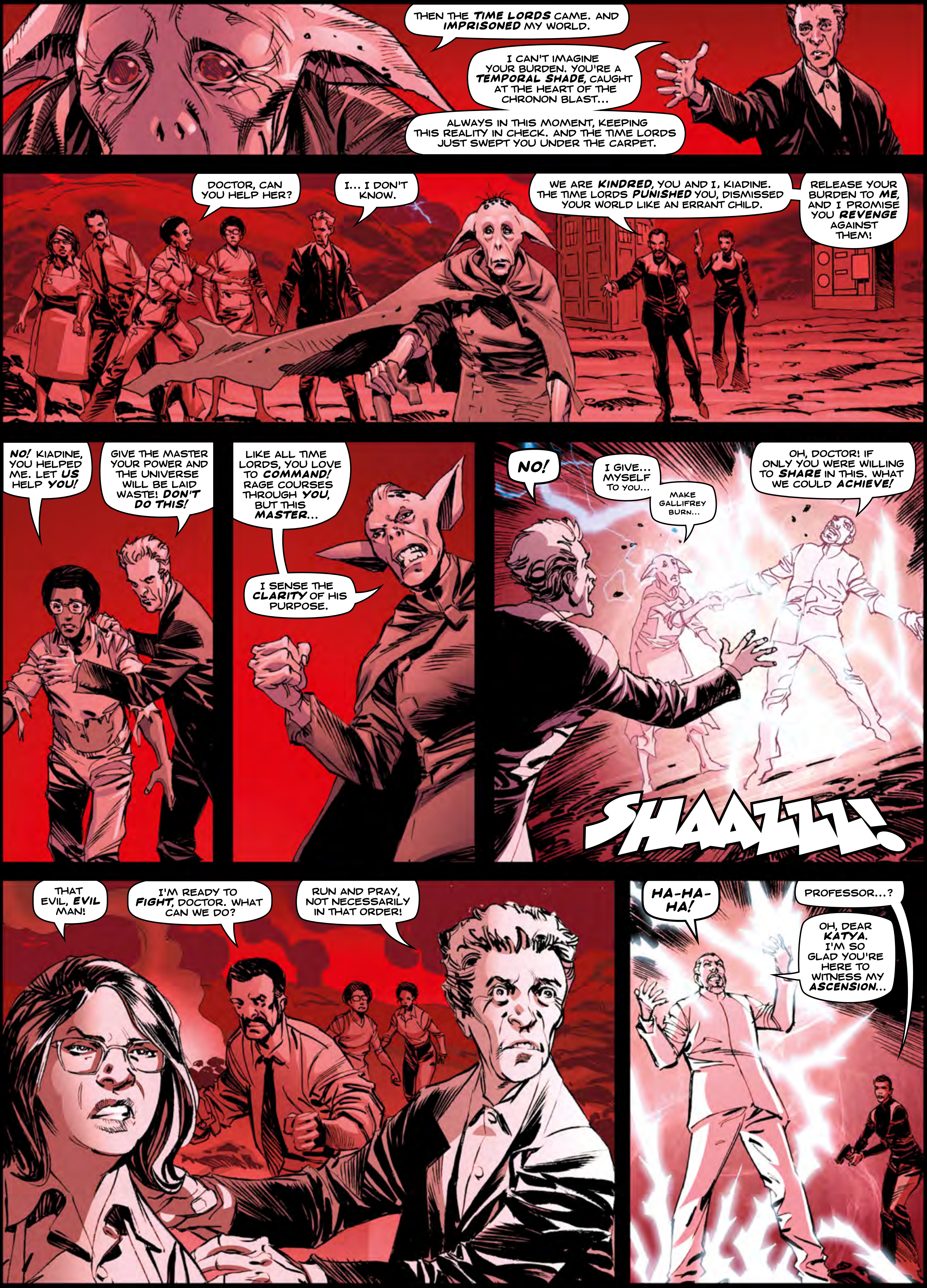
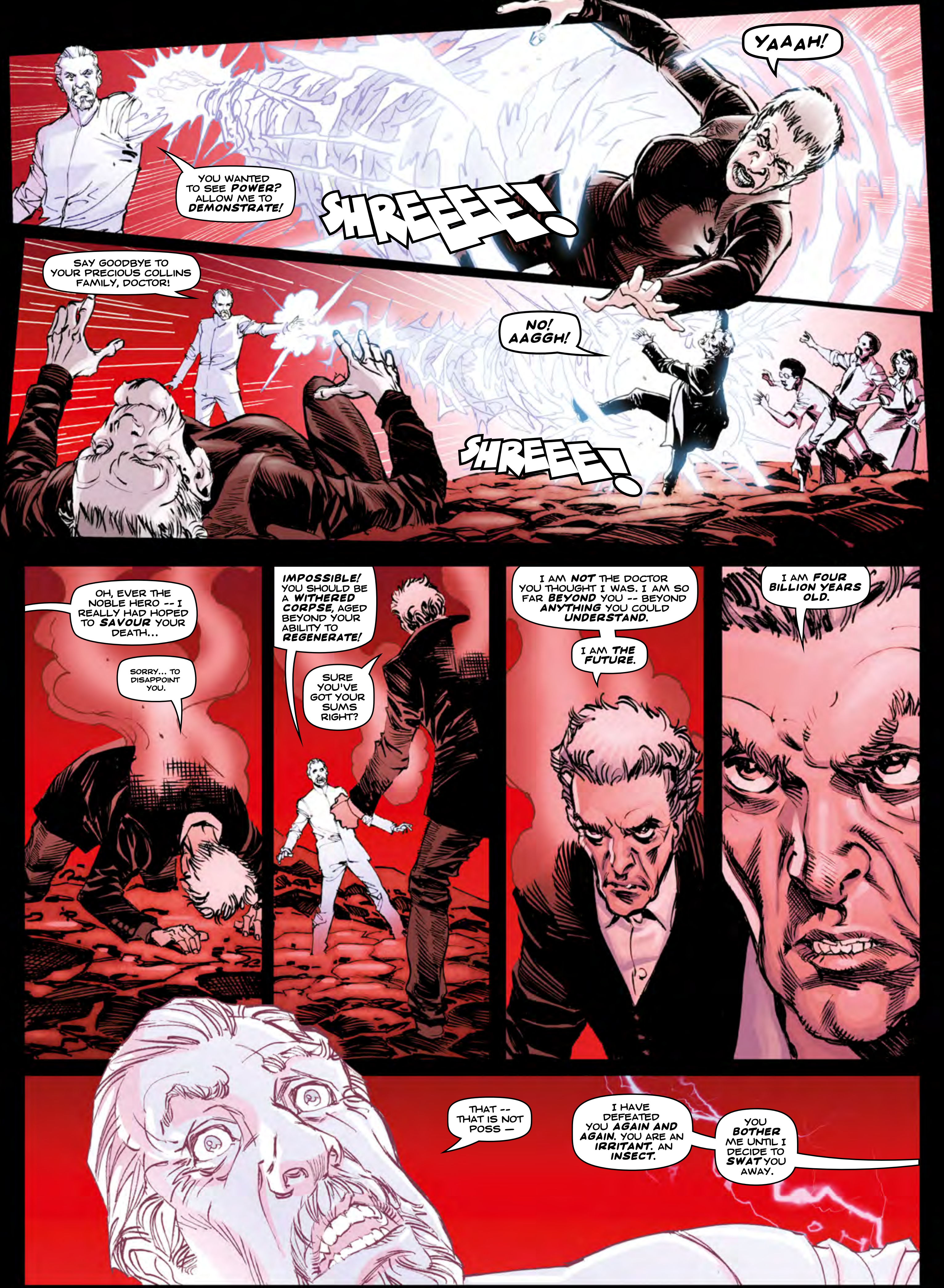
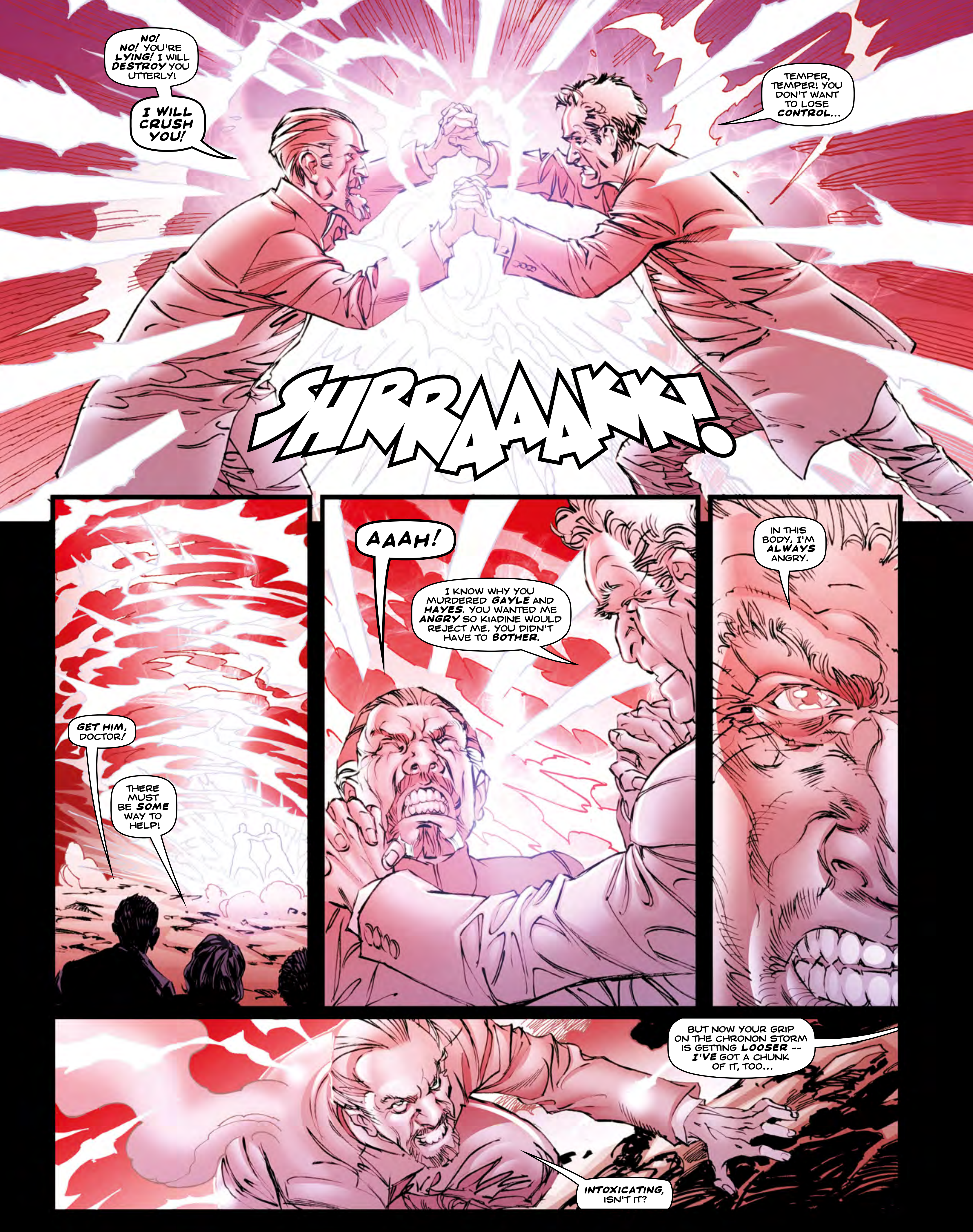
SHAAAR!
YOU **KILLED** HIM! YOU KILLED MY **HUSBAND!**
MUM, **NO!**
WE HAVE TO **GO!**
THIS IS NOT **YOUR** TIME!
NOT AGAIN!
ZZZSSHOOM!
YOU **KNOW** ME. I AM **KIADINE!** LEAVE THIS PLACE. **CEASE** TO BE!
WHO'S **THAT?!**
A **FRIEND.** I THINK...
THOOM! THOOM!
YOU KILLED THEM?
NO. MERELY TOOK TIME **FROM** TIME.
JUST AS IT HAS ALWAYS BEEN TAKEN FROM **ME.**
FWOOOOSH!
BUT I CAN GIVE **YOU** TIME BACK.
OH MY GOD.
I DON'T... I DON'T BELIEVE IT...

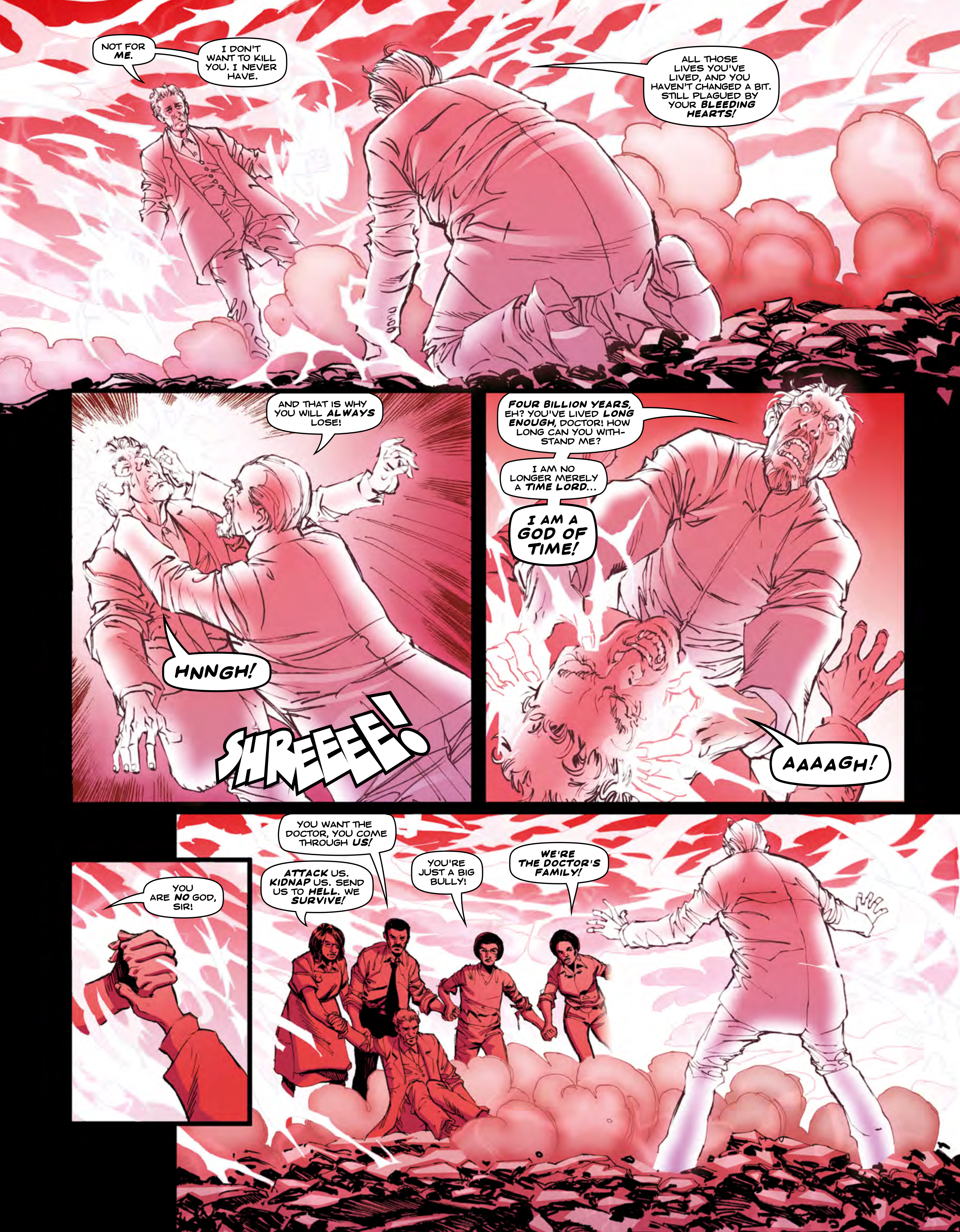

ZZSHHH!
GAH!
LLOYD! OH, THANK THE LORD! I THOUGHT WE'D LOST YOU!
WE ARE ALL LOST HERE.
MAX! WHAT HAPPENED TO YOU, SON?!
HEY, DAD. I THINK TIME'S OUT OF WHACK OR SOMETHING.
YEAH, I KEPT TELLING YOU TO GROW UP, SQUIRT. GUESS YOU FINALLY LISTENED...
THEY DARE?! THEY DARE TO RETURN?!
I KNEW HE'D FIND US!
VWORP! VWORP!
VWORP! VWORP!
POLICE PUBLIC CALL BOX
DON'T TRY ANYTHING STUPID, GIRL.
DOCTOR!
HELLO, JESS. KATYA'S A LITTLE NERVOUS, SO BEST NOT TO SCARE HER, OKAY?
DOMINAR! I'M GOING TO RIP YOU LIMB FROM LIMB!
I DOUBT IT. LET'S DISPENSE WITH ANY FURTHER DECEPTION. I AM THE MASTER.
YOU HAVE MY SINCERE THANKS. WITHOUT YOUR HELP, I WOULD NOT HAVE GAINED ENTRY TO THIS MOST PRECIOUS OF WORLDS...
I KNOW WHAT YOU ARE! DEFILERS OF THIS DOMAIN!
TIME LORDS!

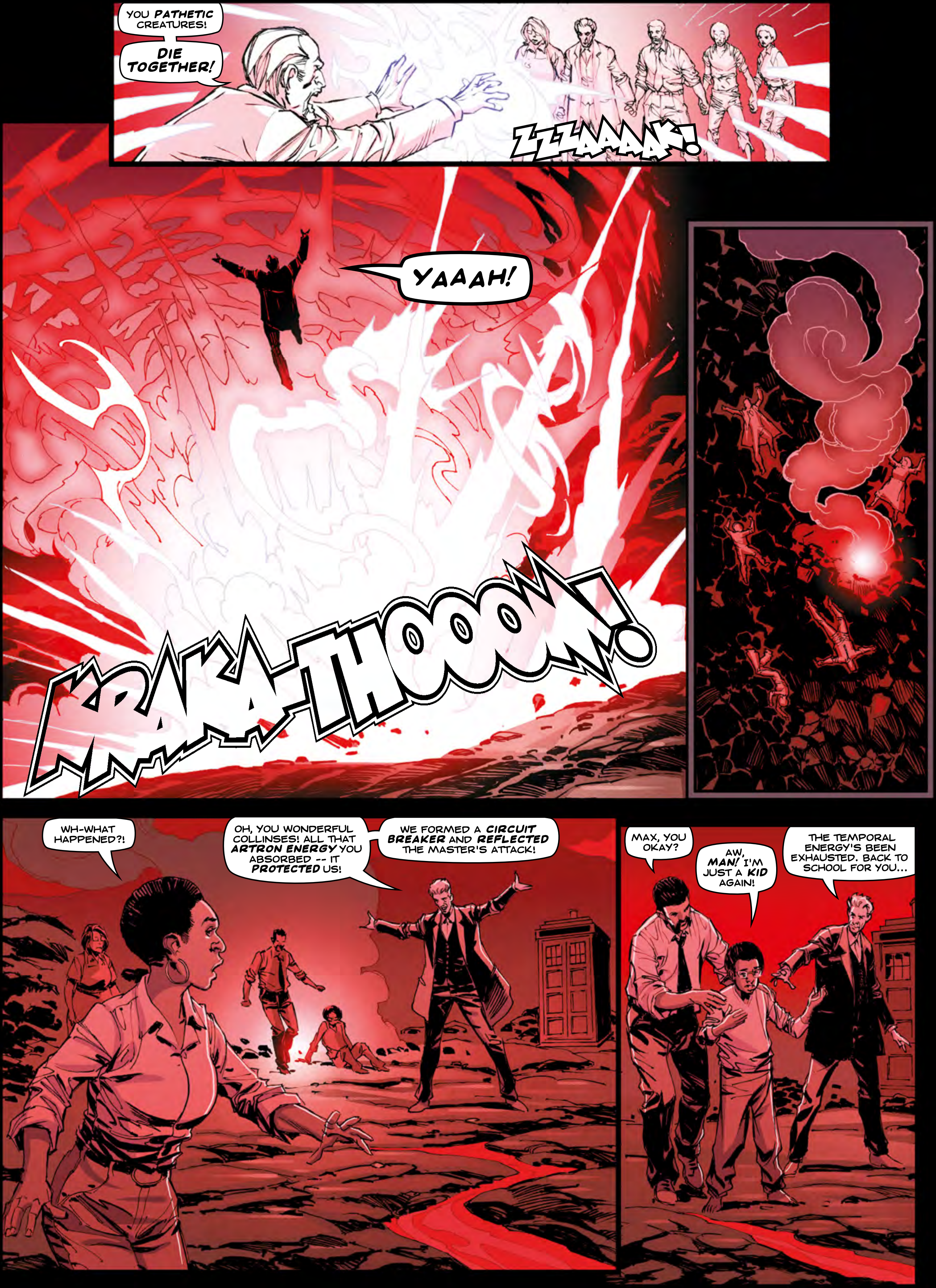

ZZZZZSSSSHHHHHH!
YOU HAVE RETURNED TO TORMENT ME!
WHOA! WHAT'S HAPPENING?!
TEMPUS FUGIT -- TIME IS CATCHING UP WITH US!
ATTENTION ALL PERSONNEL. WE ARE AT OPTIMUM CHRONAL SATURATION. I AM TRIGGERING THE CORE NOW!
WHY MUST I ALWAYS RETURN HERE?
THIS MOMENT BINDS YOU TO THIS WORLD, KIADINE -- TO THE BURDEN YOU STILL CARRY.
WHAT DID YOU DO?
WHAT NO OTHER CIVILISATION HAD DARED TO ATTEMPT. WE... I... RIPPED TIME APART.
SOMETHING EVEN THE CRAVEN TIME LORDS WOULD NOT CONTEMPLATE. CAN YOU NOT FEEL THE SHEER POWER HERE, DOCTOR?
YOU SPLIT THE CHRONON?!
KRAKAKOOM!
MY GREATEST ACHIEVEMENT. MY DARKEST DAY.
"MY THIRST FOR KNOWLEDGE -- AND THE STATUS IT WOULD BRING -- RAVAGED MY WORLD.
"MY PEOPLE WERE REDUCED TO TEMPORAL SLIME."

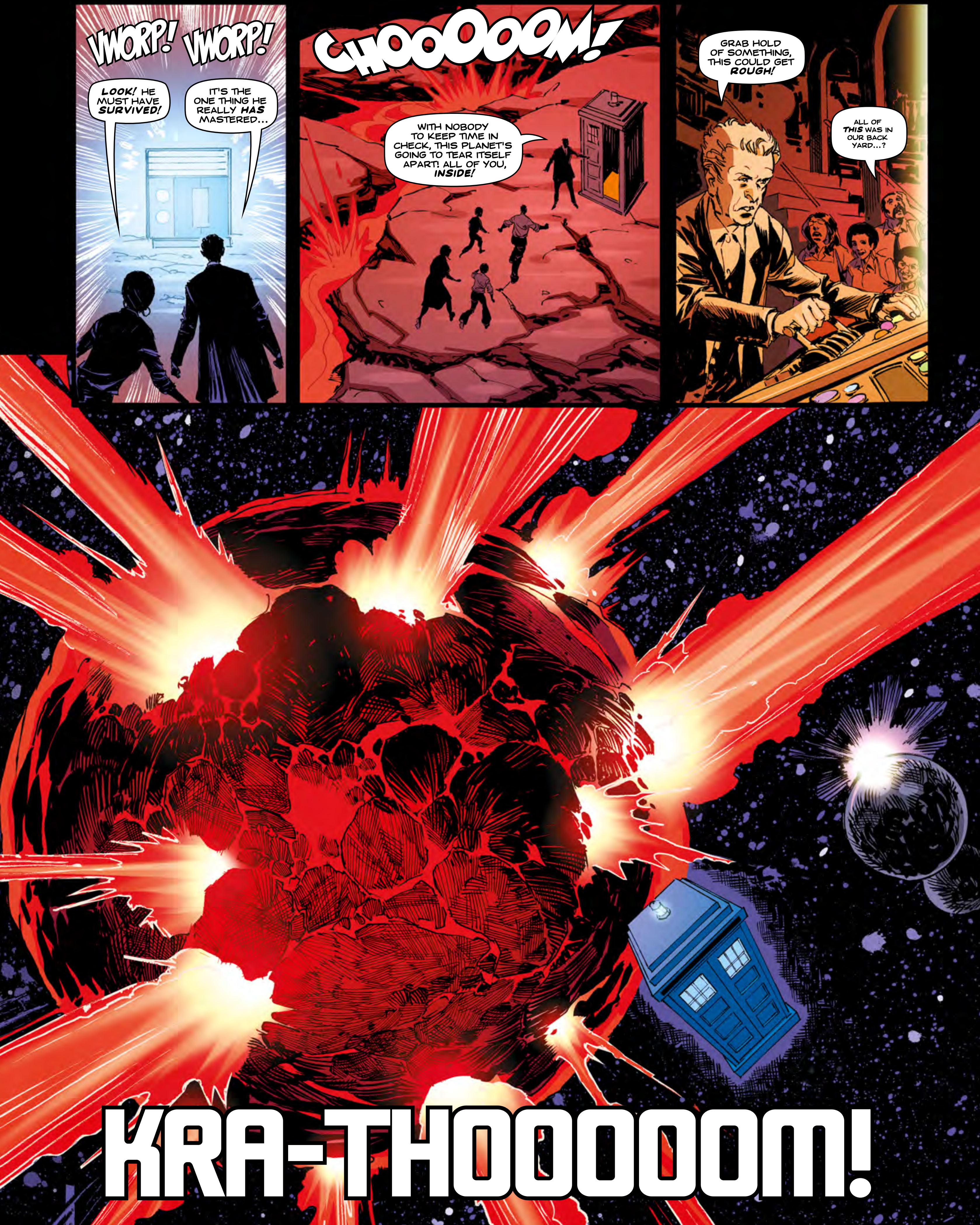

THEN THE TIME LORDS CAME. AND IMPRISONED MY WORLD.
I CAN'T IMAGINE YOUR BURDEN. YOU'RE A TEMPORAL SHADE, CAUGHT AT THE HEART OF THE CHRONON BLAST...
ALWAYS IN THIS MOMENT, KEEPING THIS REALITY IN CHECK. AND THE TIME LORDS JUST SWEPT YOU UNDER THE CARPET.
DOCTOR, CAN YOU HELP HER?
I... I DON'T KNOW.
WE ARE KINDRED, YOU AND I, KIADINE. THE TIME LORDS PUNISHED YOU, DISMISSED YOUR WORLD LIKE AN ERRANT CHILD.
RELEASE YOUR BURDEN TO ME, AND I PROMISE YOU REVENGE AGAINST THEM!
NO! KIADINE, YOU HELPED ME. LET US HELP YOU!
GIVE THE MASTER YOUR POWER AND THE UNIVERSE WILL BE LAID WASTE! DON'T DO THIS!
LIKE ALL TIME LORDS, YOU LOVE TO COMMAND! RAGE COURSES THROUGH YOU, BUT THIS MASTER...
I SENSE THE CLARITY OF HIS PURPOSE.
NO!
I GIVE... MYSELF TO YOU...
MAKE GALLIFREY BURN...
OH, DOCTOR! IF ONLY YOU WERE WILLING TO SHARE IN THIS. WHAT WE COULD ACHIEVE!
SHAAZZZ!
THAT EVIL, EVIL MAN!
I'M READY TO FIGHT, DOCTOR. WHAT CAN WE DO?
RUN AND PRAY, NOT NECESSARILY IN THAT ORDER!
HA-HA-HA!
PROFESSOR...?
OH, DEAR KATYA. I'M SO GLAD YOU'RE HERE TO WITNESS MY ASCENSION...

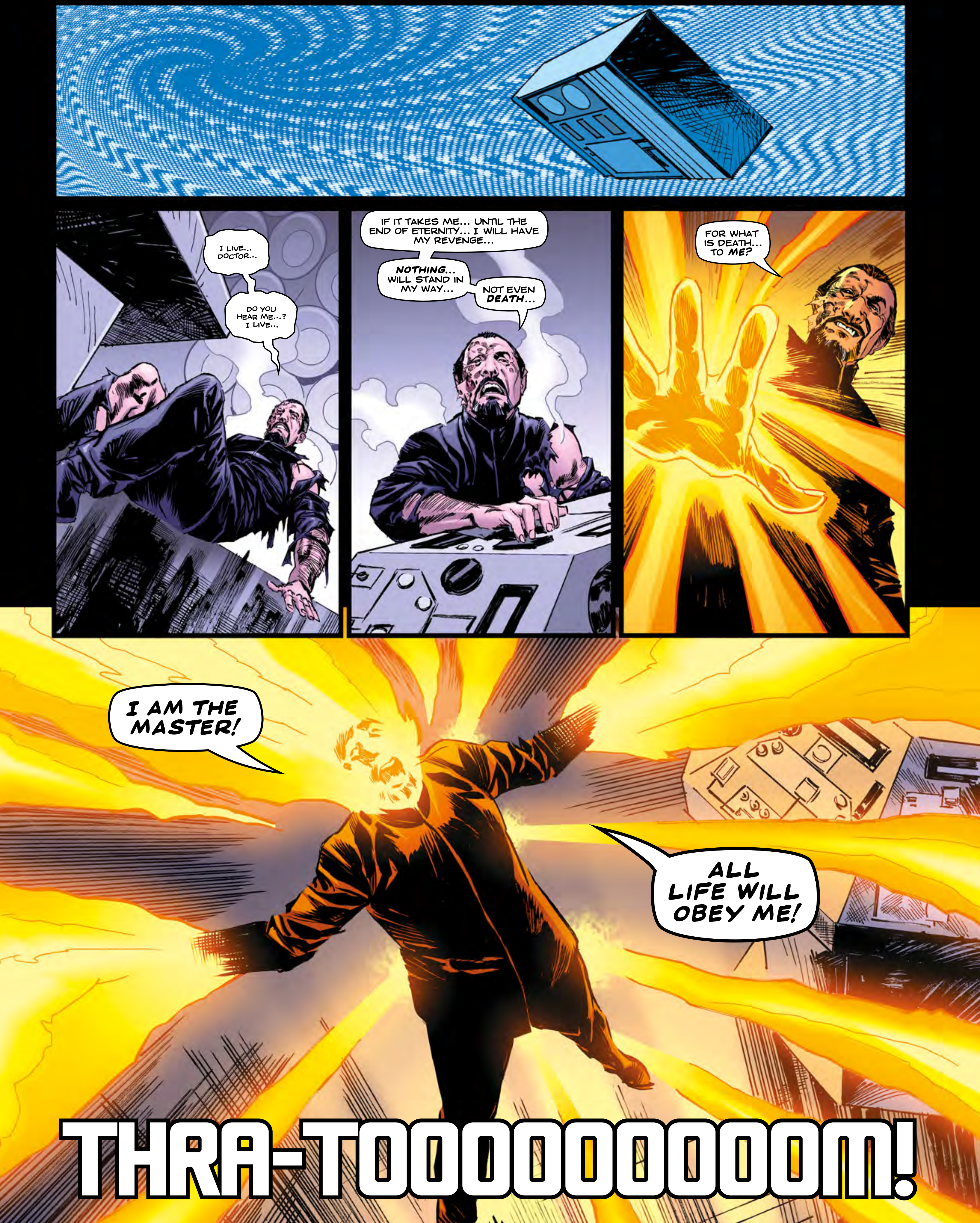

YAAAH!
YOU WANTED TO SEE **POWER?** ALLOW ME TO **DEMONSTRATE!**
SHREEEE!
SAY GOODBYE TO YOUR PRECIOUS COLLINS FAMILY, DOCTOR!
NO! AAGGH!
SHREEE!
OH, EVER THE NOBLE HERO -- I REALLY HAD HOPED TO **SAVOUR** YOUR DEATH...
SORRY... TO DISAPPOINT YOU.
IMPOSSIBLE! YOU SHOULD BE A **WITHERED CORPSE**, AGED BEYOND YOUR ABILITY TO **REGENERATE!**
SURE YOU'VE GOT YOUR SUMS RIGHT?
I AM **NOT** THE DOCTOR YOU THOUGHT I WAS. I AM SO FAR **BEYOND** YOU -- BEYOND **ANYTHING** YOU COULD **UNDERSTAND.**
I AM **THE FUTURE.**
I AM **FOUR BILLION YEARS OLD.**
THAT -- THAT IS NOT POSS —
I HAVE DEFEATED YOU **AGAIN AND AGAIN.** YOU ARE AN **IRRITANT.** AN **INSECT.**
YOU **BOTHER** ME UNTIL I DECIDE TO **SWAT** YOU AWAY.

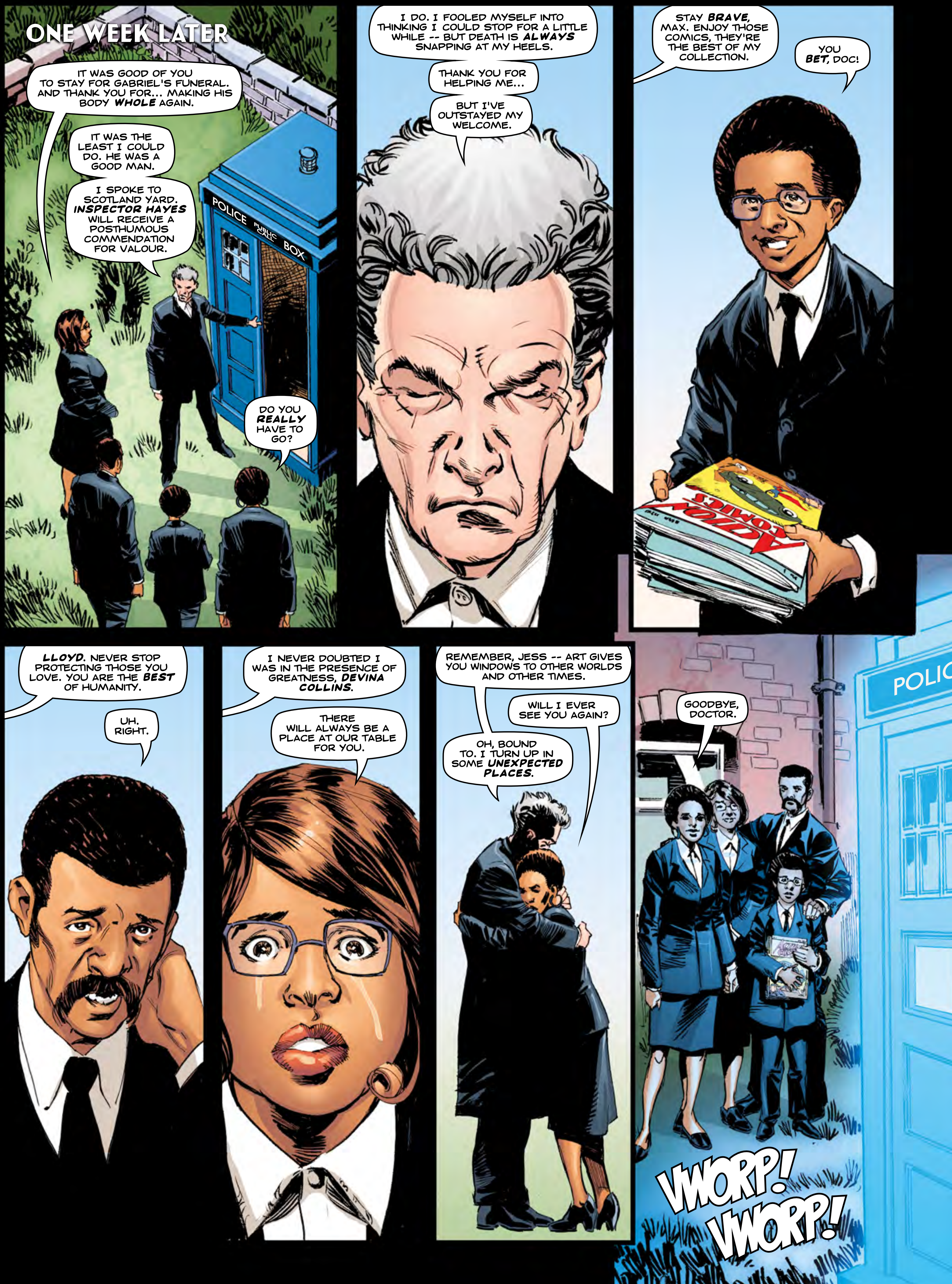

NO! NO! YOU'RE LYING! I WILL DESTROY YOU UTTERLY!
I WILL CRUSH YOU!
TEMPER, TEMPER! YOU DON'T WANT TO LOSE CONTROL...
SHRRAAAKK!
GET HIM, DOCTOR!
THERE MUST BE SOME WAY TO HELP!
AAAH!
I KNOW WHY YOU MURDERED GAYLE AND HAYES. YOU WANTED ME ANGRY SO KIADINE WOULD REJECT ME. YOU DIDN'T HAVE TO BOTHER.
IN THIS BODY, I'M ALWAYS ANGRY.
BUT NOW YOUR GRIP ON THE CHRONON STORM IS GETTING LOOSER -- I'VE GOT A CHUNK OF IT, TOO...
INTOXICATING, ISN'T IT?

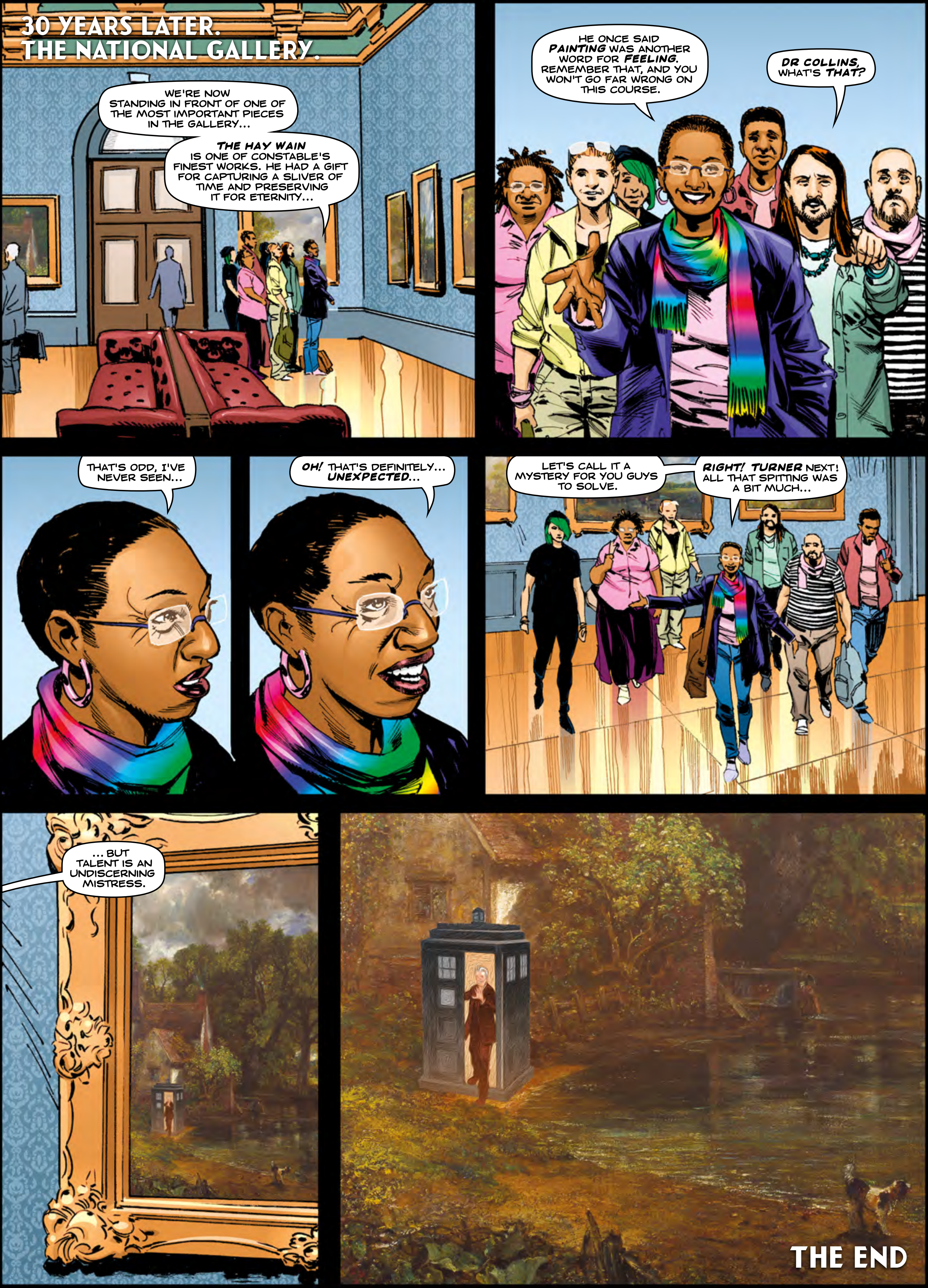

I DON'T WANT TO KILL YOU. I NEVER HAVE.
NOT FOR **ME.**
ALL THOSE LIVES YOU'VE LIVED, AND YOU HAVEN'T CHANGED A BIT. STILL PLAGUED BY YOUR ***BLEEDING HEARTS!***
AND THAT IS WHY YOU WILL ***ALWAYS*** LOSE!
HNNGH!
SHREEEE!
FOUR BILLION YEARS, EH? YOU'VE LIVED ***LONG ENOUGH,*** DOCTOR! HOW LONG CAN YOU WITH-STAND ME?
I AM NO LONGER MERELY A ***TIME LORD...***
I AM A GOD OF TIME!
AAAAGH!
YOU ARE **NO** GOD, SIR!
YOU WANT THE DOCTOR, YOU COME THROUGH ***US!***
ATTACK US. ***KIDNAP*** US. SEND US TO ***HELL.*** WE ***SURVIVE!***
YOU'RE JUST A BIG BULLY!
WE'RE THE DOCTOR'S FAMILY!


YOU PATHETIC CREATURES!
DIE TOGETHER!
ZZZAAAAK!
YAAAH!
KRAKA-THOOOM!
WH-WHAT HAPPENED?!
OH, YOU WONDERFUL COLLINSES! ALL THAT ARTRON ENERGY YOU ABSORBED -- IT PROTECTED US!
WE FORMED A CIRCUIT BREAKER AND REFLECTED THE MASTER'S ATTACK!
MAX, YOU OKAY?
AW, MAN! I'M JUST A KID AGAIN!
THE TEMPORAL ENERGY'S BEEN EXHAUSTED. BACK TO SCHOOL FOR YOU...


VWORP! VWORP!
LOOK! HE MUST HAVE SURVIVED!
IT'S THE ONE THING HE REALLY HAS MASTERED...
CHOOOOOM!
WITH NOBODY TO KEEP TIME IN CHECK, THIS PLANET'S GOING TO TEAR ITSELF APART! ALL OF YOU, INSIDE!
GRAB HOLD OF SOMETHING, THIS COULD GET ROUGH!
ALL OF THIS WAS IN OUR BACK YARD...?
KRA-THOOOOOOM!


I LIVE.. DOCTOR...
DO YOU HEAR ME...? I LIVE...
IF IT TAKES ME... UNTIL THE END OF ETERNITY... I WILL HAVE MY REVENGE...
NOTHING... WILL STAND IN MY WAY...
NOT EVEN DEATH...
FOR WHAT IS DEATH... TO ME?
I AM THE MASTER!
ALL LIFE WILL OBEY ME!
THRA-TOOOOOOOOOOM!


ONE WEEK LATER
IT WAS GOOD OF YOU TO STAY FOR GABRIEL'S FUNERAL. AND THANK YOU FOR... MAKING HIS BODY WHOLE AGAIN.
IT WAS THE LEAST I COULD DO. HE WAS A GOOD MAN.
I SPOKE TO SCOTLAND YARD. INSPECTOR HAYES WILL RECEIVE A POSTHUMOUS COMMENDATION FOR VALOUR.
POLICE PUBLIC CALL BOX
DO YOU REALLY HAVE TO GO?
I DO. I FOOLED MYSELF INTO THINKING I COULD STOP FOR A LITTLE WHILE -- BUT DEATH IS ALWAYS SNAPPING AT MY HEELS.
THANK YOU FOR HELPING ME...
BUT I'VE OUTSTAYED MY WELCOME.
STAY BRAVE, MAX. ENJOY THOSE COMICS, THEY'RE THE BEST OF MY COLLECTION.
YOU BET, DOC!
ACTION COMICS
LLOYD. NEVER STOP PROTECTING THOSE YOU LOVE. YOU ARE THE BEST OF HUMANITY.
UH. RIGHT.
I NEVER DOUBTED I WAS IN THE PRESENCE OF GREATNESS, DEVINA COLLINS.
THERE WILL ALWAYS BE A PLACE AT OUR TABLE FOR YOU.
REMEMBER, JESS -- ART GIVES YOU WINDOWS TO OTHER WORLDS AND OTHER TIMES.
WILL I EVER SEE YOU AGAIN?
OH, BOUND TO. I TURN UP IN SOME UNEXPECTED PLACES.
GOODBYE, DOCTOR.
POLIC
VWORP! VWORP!


30 YEARS LATER. THE NATIONAL GALLERY.
WE'RE NOW STANDING IN FRONT OF ONE OF THE MOST IMPORTANT PIECES IN THE GALLERY...
THE HAY WAIN IS ONE OF CONSTABLE'S FINEST WORKS. HE HAD A GIFT FOR CAPTURING A SLIVER OF TIME AND PRESERVING IT FOR ETERNITY...
HE ONCE SAID *PAINTING* WAS ANOTHER WORD FOR *FEELING.* REMEMBER THAT, AND YOU WON'T GO FAR WRONG ON THIS COURSE.
DR COLLINS, WHAT'S *THAT?*
THAT'S ODD, I'VE NEVER SEEN...
OH! THAT'S DEFINITELY... *UNEXPECTED...*
LET'S CALL IT A MYSTERY FOR YOU GUYS TO SOLVE.
RIGHT! TURNER NEXT! ALL THAT SPITTING WAS A BIT MUCH...
... BUT TALENT IS AN UNDISCERNING MISTRESS.
THE END

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BIG FINISH WE LOVE STORIES

PETER BENNETT
Producer

2017 SERIES
- *The Pilot* written by Steven Moffat
- *Smile* written by Frank Cottrell-Boyce
- *Extremis* written by Steven Moffat
- *The Pyramid at the End of the World* written by Peter Harness
- Episodes 11/12 [titles TBA] written by Steven Moffat

Previous credits as producer

2010
- *The Beast Below* written by Steven Moffat
- *Victory of the Daleks* written by Mark Gatiss
- *The Hungry Earth*/*Cold Blood* written by Chris Chibnall
- *The Pandorica Opens*/*The Big Bang* written by Steven Moffat

2014
- *Listen* written by Steven Moffat
- *Time Heist* written by Steve Thompson and Steven Moffat
- *Kill the Moon* written by Peter Harness
- *Mummy on the Orient Express* written by Jamie Mathieson
- *Dark Water*/*Death in Heaven* written by Steven Moffat

2015
- *Prologue* mini-episode written by Steven Moffat
- *The Magician's Apprentice*/*The Witch's Familiar* written by Steven Moffat
- *The Zygon Invasion*/*The Zygon Inversion* written by Peter Harness and Steven Moffat
- *Heaven Sent* written by Steven Moffat
- *Hell Bent* written by Steven Moffat

2016
- *The Return of Doctor Mysterio* written by Steven Moffat

Other producing work includes
- The second and third series of Russell T Davies and Phil Ford's *Wizards vs Aliens* (CBBC, 2012-14)
- The third series of *Doctor Who* spin-off *Torchwood* (BBC One, 2006-11), *Children of Earth*, in 2009

The ART of the

Meet *Doctor Who*'s two producers – Peter Bennett and Nikki Wilson – whose job it is to make sure the show reaches your screen looking as brilliant as possible! We managed to get them together for an in-depth chat...

INTERVIEW BY **BENJAMIN COOK**

Canadian film and TV producer Sydney Newman, the BBC's Head of Drama in 1963, was the man responsible for initiating the creation of *Doctor Who* – and appointing the show's first producer, Verity Lambert. "She is the one who realised it all," he explained 25 years later, in an interview published in **DWM** 141. "I helped her quite a bit in the very beginning, because she was inexperienced as a producer and she was frightened to death coming to the BBC. However, she had worked with some of the best directors" – while Lambert had been a production assistant at ABC Television, and working with US television producer David Susskind in New York – "so she knew the production grassroots extremely well, and she turned out to be a real winner."

But what qualities make a 'winning' *Doctor Who* producer, like Lambert? The show's lead, First Doctor actor William Hartnell, described her (in a 1965 interview with BBC radio's *Desert Island Discs*) as "very charming and lovable". Newman called her "extremely bright", "tough", and "stubborn", explaining: "If she didn't like something, she came out honestly and said so. It wasn't 'I don't know why I don't like it'; she would say, 'I don't like it because of X, Y, and Z. It ought to be A, B, and C.' She was very positive, as a good producer has to be." Another of *Doctor Who*'s creators, story editor David Whitaker, recalled (in a 1978 interview, published in **DWM** 98): "As it was Verity's first job as a producer, she had a lot to live up to, and we were, to be mild about it, terribly, terribly nervous," but as it turned out, stressed Whitaker, "Verity was a splendid producer. The series was fortunate in its choices."

PRODUCER

It still is. Few people work harder on *Doctor Who* than its current producing team of Nikki Wilson and Peter Bennett. They have overall responsibility for making the show happen and, between them, have to manage a *lot* of people – not just their own production team, but the expectations of the executive producers and channel commissioners. Producing can be a thankless job, but Nikki and Pete press on, working tirelessly to get the show made; from pre-production right through until the series is delivered to BBC One. And **DWM** wants to know how on Earth they do it.

We meet up on Tuesday 14 March 2017, in a room – known as 'the Dalek room', owing to two eight-foot Daleks painted on the wall – upstairs at the BBC's Roath Lock studios in Cardiff, *Doctor Who*'s headquarters since 2012. Downstairs, in Studio 2, the Doctor and Missy – Peter Capaldi and Michelle Gomez – are recording a scene on a rooftop from Episode 12, this year's series finale. We can hear the actors' bloodcurdling cries from up here. (Not really.) But Pete is twitchy. He's producing this episode and doesn't like being away from the studio floor for long. Meanwhile, Nikki, like Pete, is in post-production on several other episodes at once – flitting between edits, sound mixes, and grades. 'Busy' barely begins to cover it… ►

> **'Producers have overall responsibility for making the show happen… managing not just their own production team, but the expectations of the executive producers and channel commissioners.'**

NIKKI WILSON (NÉE SMITH)

Producer

2017 SERIES

- *Thin Ice* written by Sarah Dollard
- *Knock Knock* written by Mike Bartlett
- *Oxygen* written by Jamie Mathieson
- *The Eaters of Light* written by Rona Munro
- *The Lie of the Land* written by Toby Whithouse
- *The Empress of Mars* written by Mark Gatiss
- The upcoming Steven Moffat-penned 2017 Christmas Special

Previous credits as producer

2009

- *The Waters of Mars* written by Russell T Davies and Phil Ford
- The cold open of 2010's *The Eleventh Hour* written by Steven Moffat

2014

- *Deep Breath* written by Steven Moffat
- *Into the Dalek* written by Phil Ford and Steven Moffat
- *Robot of Sherwood* written by Mark Gatiss
- *The Caretaker* written by Gareth Roberts and Steven Moffat
- *Flatline* written by Jamie Mathieson

2015

- *Sleep No More* written by Mark Gatiss
- *Face the Raven* written by Sarah Dollard
- *The Husbands of River Song* written by Steven Moffat

Other producing work includes

- Russell T Davies' adaptation of *A Midsummer Night's Dream* (BBC One, 2016)
- 90 episodes of *Casualty* (BBC One, 1986-present) between 2011 and 2013
- The first series of the twenty-first-century revival of *Upstairs Downstairs* (BBC One, 2010-12)
- The second and third series of *Doctor Who* spin-off *The Sarah Jane Adventures* (BBC One/CBBC, 2007-11)

◄ **This DWM feature is called *The Art of the Producer* –**

NIKKI WILSON: “Woohoo! Finally, we get recognised. There’s no category in any of the award shows for producing. [*In the UK, neither the TV nor film BAFTAs, nor the National Television Awards, Royal Television Society Awards, etc, have an award dedicated to producing; in the US, neither do the Primetime, Daytime, nor International Emmys, the Golden Globes, etc, nor even, in the film world, the Oscars. However, the UK’s Women in Film & TV Awards* do have the ENVY *Producer Award – Ed.*]”

When we did a similar piece on directing last year [*The Art of the Director*, DWM 505-506], we started by asking what the difference is between a good director and a great director. What’s the difference between a good producer and a great producer?

NW: “I think it’s all about the people you hire, actually. If you hire people who are the best at what they do, and you inspire, and empower, and trust them to do their jobs to the best of their ability, then you’ll have a brilliant show. A lot of it’s about people management, and supporting them through the process, and being really clear with the creative vision. Things get muddy when communication is bad. Communication is one thing we’re really good at on this show, I think, because we do our tone meetings up front, where we sit all our HoDs [heads of department] in a room, and everyone has a chance to input and hear what Steven [Moffat, showrunner], and the writer, if it’s not him, and Brian [Minchin, executive producer] have to say about the episode – so we move forward in one direction.”

> **“If you hire people who are the best at what they do, and trust them to do their jobs, then you’ll have a brilliant show.”** – NIKKI WILSON

PETER BENNETT: “Yeah. Ditto. [*Laughs*] That was easy.”

A producer has to be good at managing people, so do you have to be quite a sociable person? Are you a ‘people person’, Pete?

PB: “You can’t be too pally. You still have to be boss. Ultimately, we’re not here to make friends, are we?”

NW: “Well...”

PB: “We’re here to make television. It helps that I’ve been on the floor a lot [before he started producing *Doctor Who* in 2010, Pete was the first assistant director (First AD) on 2005’s *Bad Wolf/The Parting of the Ways*, 2006’s *Tooth and Claw*, *The Girl in the Fireplace*, *The Idiot’s Lantern*, *Fear Her*, and *The Runaway Bride*, 2007’s *Daleks in Manhattan/Evolution of the Daleks*, *The Sound of Drums/Last of the Time Lords*, and *Voyage of the Damned*, and 2009-10’s *The End of Time*], so I think I know how to get the best out of a crew.”

NW: “There are different types of producers, aren’t there? There are producers who very much rule with a rod of iron. They walk onto the set and everyone’s scared. Pete and I *don’t* manage like that. We’re very much collaborative producers. By caring about individuals, and making sure that you listen to people and respect their creativity, and by respecting everyone’s input, that’s how you get respect back. I don’t think it’s necessarily about being mates or not; it’s about mutual respect.”

PB: “And you can still enjoy it, can’t you? Even though you’re the boss.”

NW: “Yeah, that’s really important, particularly on this show, because it’s a long haul and it’s long hours.”

PB: “And we have such restraints in terms of time and budget.”

NW: “We give a lot of our lives to this show, so if you can’t have a laugh with the people around you, then what’s the point?”

PB: “Nikki and I have proven, over the years, that we know what we’re doing and we know what we’re talking about, so I think they do respect us.”

NW: “Yeah, hopefully. [*Laughs*] Cut to downstairs –”

What’s going on down on the studio floor right now?

NW: “Everyone’s going, ‘Pete’s not on the set! Let’s party!’”

PB: “[*Laughing*] ‘Wahey!’”

How much time do you spend on set?

PB: “I like to be there as much as possible. I like to be hands-on. I feel comfortable on the floor, because I’ve spent so much time there, and that’s where I’m the most helpful and supportive to the director, but the nature of the show means that you can’t be there all the time. There’s always something else to be doing – you’re in post-production on your previous block, or in tone meetings for your next one – so you can’t be on set every hour of every day.”

NW: “I’m interested in how other producers do it. Because Pete and I come from different backgrounds: Pete is *so* experienced at being on the floor, having done years of First-ADing, whereas I came up through scripts [Nikki was script editor on 2008 *Doctor Who* serial *The Sontaran Stratagem/The Poison Sky*, and she previously script-edited on Lynda La Plante’s *Trial & Retribution* (ITV, 1997-2009), *The Bill* (ITV, 1984-2010), and *New Street Law* (BBC One, 2006-7)], so I haven’t really witnessed that many other producers producing. [*To Pete*] You must have more of a knowledge of the variety of ways that people produce and how much they are or aren’t visible on the floor...?”

PB: “Yeah, but this show is unique. I honestly don’t think a normal way of producing is to spend as much time on the floor as we do. As Nikki said, she’s from a script background –”

NW: “– so I hate being on the floor. [*Laughs*] No, I don’t hate it. And I do spend a lot of time on the floor, because you have to. But this show *is* unusual, because of the sheer amount of stuff. On most other shows, you don’t have special effects, and visual effects, and prosthetics, and stunts, and wires... We’re dealing with most of those elements on a daily basis. The times that we have a day on set where it’s people in a room, talking, are really rare. It *does* happen. And we all go, ‘Woohoo!’ But on other shows – a lot of the detective shows, for example – they’ll have one or two big action sequences, but the rest of the time it’s people in a room, talking.”

PB: “And we’re both constantly mopping up second-unit stuff; directing stuff with the second unit [shooting supplementary footage, such as establishing shots, stunts, inserts, cutaways, pick-ups, *etc*] – which you don’t on most dramas, but we have to, just to make sure that we complete the episodes in time. You just take it as normal. It doesn’t faze me in the slightest that I’ve got 40 or 50 shots to pick-up on Friday, and a lot of them involve stunts and special effects. That’s just what we do. Most producers wouldn’t do that. But *Doctor Who* isn’t like other shows.”

Producers Tracie Simpson and Nikki Wilson (on the left behind the console), with the female members of their team – celebrating International Women’s Day in 2015.

DOCTOR WHO'S MOST PROLIFIC PRODUCERS…

1 JOHN NATHAN-TURNER

170 episodes, 1980-89

"After ten years, you learn an awful lot of shortcuts and how to cope with things… Just getting the best out of your staff and out of the BBC system was important to me… My idea was simply not to attempt to compete with the likes of *Star Wars*, but to use the resources that were available to us to the best possible effect… I want our money to show on screen. When we go to Lanzarote for *Planet of Fire* [1984], the locations will be flaunted – *ie.* if we're going to spend it, let's see it… I know the areas where money shows, and I know the areas where it doesn't. Travelling down to Wales just to get wonderful hills doesn't show. It's not worth it. Try and find them 25 miles within the radius of Ealing." (**DWM** Winter Special 1983/4 and **DWM** 153)

2 BARRY LETTS

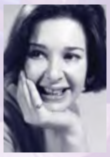
128 episodes, 1970-75

"I'd been an actor and a director before I became a producer. After a while, my wife asked me, 'What does a producer do?' 'I'm not sure,' I said, 'but it seems that I sit in an office, and every so often somebody comes in and screams, "You'll never believe what's happened now!"' You have to cope with it.

"Sometimes I would sit there [watching a director] with my insides churning and thinking, 'He's doing it wrong – it shouldn't be like this,' but it wasn't my job to direct for him, and there wouldn't have been time to step in under those circumstances anyway. Occasionally, I would step in and say, 'I don't think this scene works.' A good director would agree and change it. I would certainly have intervened if I felt that a director had completely misunderstood a character or an actor was getting it wrong; that was what the producer's run was for. I always used to say that the producer should act as an informed audience…" (**DWM** 270 and 337)

3 VERITY LAMBERT

86 episodes, 1963-65



"I had never produced anything. I hadn't got a university degree. I was not a BBC-type person… I had the glorious ignorance of not really knowing what was in store for me… With our budget of £2,500 per episode, we had to rely heavily on people being highly inventive and doing their best with what little money we could give them. Building the TARDIS was an enormous initial outlay… Similarly, with the Daleks, we had their cost to bear in mind, plus the cost of constructing their metal city… Our brief was to 'use television' – that is, make use of all its resources and new developments in order to achieve a scientific look… We were all very nervous making our first few shows, because we were doing things that had rarely been done before, and certainly not by the BBC… It was a fantastic opportunity, so I had a real desire to get it right. I was also determined because – in my marvellous, blissful security of ignorance – I believed in the series, and I believed that it would be good." (**DWM** Winter Special 1983/4 and **DWM** 234)

4 INNES LLOYD

77 episodes, 1966-68

"The BBC said to me, 'Do you want to produce *Doctor Who*?' To which I replied, 'No thank you very much!' I've come here to be a director, and anyway I don't like science-fiction!'… It was a challenge to take over something that had been set up and was going so well with Billy Hartnell. Every time you did a show, your horizon had to be ever wider; you couldn't just go down the same road as before, otherwise the story would get a bit tedious. I think that policy worked… You could cover an enormously wide horizon – from cowboys to computers." (**DWM** Winter Special 1983/4)

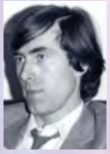
5 GRAHAM WILLIAMS

72 episodes, 1977-80, plus the unfinished six-part serial *Shada*, footage from which was used in 1983's *The Five Doctors*

"I was a total workaholic on *Doctor Who*, because it demanded that much attention. I was unprepared to the nth degree… When Bill [Slater, the BBC's Head of Series and Serials] asked me to start on *Doctor Who*, I didn't think I knew it all by any means, but I had done every kind of television drama that it was possible to do – all-location films, period plays, series, serials. You name it, I'd done it. So it was with absolute confidence that I went along to watch my first *Doctor Who* studio recording. I came out feeling like I was [from] the Stone Age! I felt utterly shell-shocked – thank God, I hadn't been producing and was just looking over Philip [Hinchcliffe, his predecessor]'s shoulder – and I was trembling, thinking, 'What am I letting myself in for?' The *complexity*!" (**DWM** 248 and 251)

6 PHILIP HINCHCLIFFE

68 episodes, 1975-77



"I think Tom Baker and I were virtually cast in the same week… There was definitely a 'buzz' about it. It was my first job as a producer… It was a huge challenge for me… I tried not to show everybody how scared I was. I took it very seriously. I realised that *Doctor Who* was an institution – an extremely successful show, and very important to the BBC as a major part of its weekend scheduling. I was suddenly producing a very identifiable show… It wasn't just another television programme." (**DWM** Winter Special 1983/4 and **DWM** 210)

BUBBLING UNDER

- **Peter Bryant** (56 episodes, 1967-69)
- **Phil Collinson** (48 episodes, 2005-08)
- **Peter Bennett** (25 episodes, 2010-17)
- **John Wiles** (24 episodes, 1965-66)
- **Marcus Wilson** (23 episodes, 2011-13)
- **Nikki Wilson** (15 episodes, 2009-17, plus the pre-credits sequence on 2010's *The Eleventh Hour*)
- **Derrick Sherwin** (14 episodes, 1969-70)
- **Tracie Simpson** (ten episodes, 2009-10, inc. co-producing 2010's *The Vampires of Venice* and *Vincent and the Doctor*)
- **Susie Liggat** (eight episodes, 2007-08)
- **Denise Paul** (five episodes, 2013)
- **Derek Ritchie** (four episodes, 2015)
- **Sanne Wohlenberg** (three episodes, 2010-11)
- **Paul Frift** (two episodes, 2014)
- **Patrick Schweitzer** (co-produced two episodes, 2010)
- **Peter V Ware** (one episode, 1996)

* ALL INFORMATION CORRECT UP TO EPISODE 12 OF THE 2017 SERIES. EXCLUDES MINI-EPISODES AND SPIN-OFFS. ALSO EXCLUDES 'ASSOCIATE PRODUCER' AND 'EXECUTIVE PRODUCER' CREDITS.

Did it *used* to faze you?

PB: "Yeah, it's only now, after several years, that I kind of take it in my stride."

NW: "Definitely. God, when I think back… I'd done some producing and assistant-producing, but my first sole series that I produced was *The Sarah Jane Adventures* [Series Two and Three, in 2008 and 2009 respectively], and I look back now – and I look at myself – and I was *so green*. I'm almost embarrassed. The thing that I was most daunted by was the production side, because that's what I knew least about. I'd been around on studio floors, but I had no knowledge of the detail of scheduling and stuff that Pete brought to it. The other bit that I felt daunted by was post-production – because, as a script editor, you're at the other end of the process. But actually what I found was that I knew a lot more than I thought I did about post, because it's still about storytelling – and that's what I was doing as a script editor – so I found my feet much more quickly in post than I did on the floor. You may not feel like you have a lot of experience in certain areas, but if you're around in this world, you have instincts; you have a gut about stuff."

PB: "Similarly, my background isn't in scripts, but because I've worked with Steven Moffat, and Chris Chibnall [Pete produced 2010 two-parter *The Hungry Earth/Cold Blood*, written by Chibnall], and Russell T Davies [showrunner, 2005-10], all those big showrunners… you know, it rubs off on you. You don't realise it at the time, but I look back now and think, 'Oh, that's probably how I learnt that – from Russell,' or '– from Chris,' or '– from Steven.'"

[As well as First-ADing 14 episodes from 2005 to 2010, Pete was production manager – working closely with then-producer Phil Collinson – on 2008 *Doctor Who* episodes *The Doctor's Daughter*, *Midnight*, and *The Stolen Earth/Journey's End*. Similar roads to producing were taken by 2007-08 *Doctor Who* producer Susie Liggat, who had been a First AD on 2006's *Love & Monsters* and *Army of Ghosts/Doomsday*, and 2009-10 producer Tracie Simpson, who had been a production manager on over 30 episodes between 2005 and 2008. A number of the show's twentieth-century producers came from 'the floor', too, including Barry Letts, who directed for *Doctor Who* before he became its producer, and John Nathan-Turner, a floor assistant – later production manager – on the show before he landed the producer's job. Meanwhile, Nikki's script-editing background is shared by Derek Ritchie, who, having script-edited four 2013-14 *Doctor Who* episodes, produced four 2015 episodes and 2016 spin-off series *Class*. On twentieth-century *Doctor Who*, both Peter Bryant and Derrick Sherwin script-edited the show before producing it.]

How do you divide up each series' episodes between you? ►

◄ **PB:** "It's a *fait accompli*, really, isn't it?"

NW: "Yes, we leapfrog blocks. *Doctor Who* is filmed in blocks of, usually, two episodes, so this year Pete has done the first block [Episodes 1 (*The Pilot*) and 2 (*Smile*)], I've done the second [Episodes 3 (*Thin Ice*) and 4 (*Knock Knock*)], then Pete did Christmas [2016's *The Return of Doctor Mysterio*], which was in a block on its own, and so on [Block Four, produced by Nikki, comprises Episodes 5 (*Oxygen*) and 10 (*The Eaters of Light*); Block Five, produced by Pete, is Episodes 6 (*Extremis*) and 7 (*The Pyramid at the End of the World*); Block Six, produced by Nikki, is Episodes 8 (*The Lie of the Land*) and 9 (*The Empress of Mars*); and Block Seven, produced by Pete, is Episodes 11 and 12, both untitled at the time of going to press]. With Steph [Morris], who's the line producer [responsible for managing the budget across the whole series], we allocate a chunk of the budget to each block, based on roughly what we know up front, if anything, of the storylines. For example, if there's an alien planet, we know that we're going to have to put more funds into that. If it's a historical, they need more funds, too. So Pete and I communicate about budgets, but generally, on a day-to-day basis, we do our own thing. We don't work together that much."

PB: "We bitch about people together. [*Laughs*] No, I'm joking."

NW: "Yeah, we can sit down and go, 'Oh God, so-and-so's driving me nuts.' [*Laughs*] No, it's quite unusual having two producers, but the reason it's worked so well is because Pete and I are both collaborative. There are a lot of producers who are much more ego-led than we are. It helps that we're both on a level. One of us isn't the senior producer –"

PB: "She says that, but she is really."

NW: "[*Laughing*] No, that's not true!"

Pete, you said that part of your job is to offer the director help and support. Do some directors see it as interfering?

PB: "Certainly, if they do, they pretend not to. From my experience, nine times out of ten, they're grateful for the support. As good as our directors are, most of them appreciate having somebody there who can say, 'How about –?' Most of the directors that I've worked with, particularly the ones who haven't done the show before, read the script and think, 'Blimey! How are we going to do that on this budget and this schedule?' It is daunting."

NW: "And, as a producer, you have to stay across everything, because of the complexities of the show and the budget intricacies. You can't just go, 'I'm going to let the director go off and do that.' The odd times that I have sort of looked away from something, I've always regretted it."

PB: "But the fact that we do alternate blocks allows us to spend time with each director, on prep as well as during the shoot and in post. If there were just one producer, that wouldn't be possible. Obviously, directors who have done *Doctor Who* before need less, and you feel more comfortable leaving them to their own devices, but even those appreciate that we're there all the time to offer them support and the benefit of our experience. Because we don't interfere. We don't say, 'I wouldn't do it like *that*.'"

NW: "Sometimes we do."

PB: "Well, occasionally. Only when we haven't got the money to do it *that* way."

Peter, in his role as First AD, on the set of 2005's *Bad Wolf*.

NW: "It's a director's job to push the boundaries. The best ones do that. They'll go, 'No, I want six VFX shots in this sequence,' and I know that we're going to end up with two VFX shots – we can tell the story in two – but you have to stop yourself saying that sometimes, because you don't want to crush their dreams straight away."

I attended a couple of tone meetings for *Doctor Who* episodes that Graeme Harper [who, between 1984 and 2009, directed 18 episodes – including *The Waters of Mars*, produced by Nikki – and six episodes of *The Sarah Jane Adventures*] was helming –

NW: "[*Impersonating Graeme*] 'Loads of pace and energy!'"

PB: "[*Laughing*] 'Pace and energy!'"

– and he'd often begin pitching an idea with the caveat, "This is my *dream...*" Presumably knowing full well that it would probably never happen.

NW: "You want directors, like Graeme, who are ambitious – who are visually ambitious – and who are pushing to get the best out of every department. The best bit for me is always the first two weeks of prep, when anything's possible, and you have to give the director that space – you have to let them go and look at mad locations and dream about casting huge stars – then the next two weeks are the horrible bit, where you sit in meetings and go, 'Where can we cut back?'"

PB: "Those directors that have been here before say to you, 'Is it time for the dream-killing machine yet?' – because they know that those meetings are coming."

By the time you get to a recording, do you ever find yourself thinking, 'Damn it, this *isn't* the best way to shoot this. Is it too late to change it?'

PB: "Oh God, yeah."

NW: "I'd say it's quite rare, because we have all those conversations beforehand, so generally you know what you're getting. But it does happen."

PB: "It could be the way that they're shooting something, or a piece of equipment they're using, and you think, 'Gosh, I'm going to have to say something,' because you'd kick yourself if you didn't. But also you're going, 'If I ask them to change that now, it's going to add another half-hour. Is it worth it?' But sometimes it is. I've just walked off a set now, to do this interview, where we're shooting a scene on a rooftop, and it's this kind of apocalyptic city – flames, smoke, furnaces everywhere – and there was no flame-flicker effect. I always had in my head that everything would have smoke, and glow, and flicker. Just as I was walking off – literally, 20 minutes ago – I said, 'Are you having a flame-flicker?' 'No.' 'I think you really, really need to have that.' They agreed with me, so now we're doing it, but just because I mentioned it. Had I not been there today, that wouldn't have happened and we'd have been stuck with it."

NW: "Lighting comes up quite a lot, doesn't it?"

PB: "Something like that you could possibly add in post, but then it becomes really expensive."

NW: "There's a lot of you standing on the floor, going, 'We can deal with that in post,' and there is a lot that you can fix in post these days – not just in VFX terms, but in the grade. But one thing that you can't fix is performance. And coverage. Well,

> **"The scale of shooting the Cybermen outside St Paul's... it was massive! It was my biggest challenge to date."** – PETER BENNETT

even coverage you can fix a bit, because you can punch in on things."

PB: "Yeah, it's often a performance thing. The director is happy with an actor's performance, and you've read it a completely different way, and you just know that you've got to get another version. But there's a way to approach that diplomatically."

NW: "That's the most common one – performance – because that's the thing that you can't prepare for. We don't have rehearsals on this show. You can pick up on things in a readthrough, if you think, 'They've totally missed the point of that,' but it's really rare that they'd bring that polished a performance to a readthrough."

PB: "But the turnaround on this show is unreal. We shoot these in the time that most normal dramas are shot – where, as Nikki said, it's two actors in a room and six pages of dialogue – so you can't stop *every* time you want to make something better. You just can't."

NW: "You have to learn to pick your battles, don't you? Ultimately, we spend enough time with the showrunners and with the scripts to know what the *really* important things are."

Do you have to handle actors differently to other members of the team?

NW: "It *is* different with cast, because they're the ones that are visible. There's an exposure element that other people don't have. You have to respect that, that they're putting a lot of themselves in other people's hands. They have to feel confident with what they're doing. On the floor, your interaction with the cast is through the director. I would never give a performance note direct to a cast member. But you have to consider how *any* changes that you're making impact on the cast, and make sure that they're aware of what's coming."

Pete, you First-AD'd Christopher Eccleston's final two episodes…

PB: "I started with Chris, yeah."

Did you have to tailor your AD'ing style to suit an actor like Chris?

PB: "You do, yes, because every lead actor is different; not only as Doctors, but as people."

NW: "They all have different processes, don't they?"

PB: "Yeah, and personalities. So you adapt your way of AD'ing or producing for each one. You learn the best way to deal with big personalities, whether it's work-related or in their personal life. You have to. On Chris' episodes, I was a First AD, so I was coming in, doing a job, and going. Don't get me wrong, the First AD is a real unsung hero, and it's a hard, tough job –"

NW: "It's the hardest job on the shoot, I always say."

PB: "– but it's only when I became producer that the nitty-gritty of the show *really* started to consume my every waking hour. But it's been great to work with all of them – Chris, David [Tennant], Matt [Smith], and Peter. Not many of us can say we've worked with all four."

NW: "I didn't work with Chris, but I have worked with the others. Even though I didn't produce any of Matt's episodes, he did a week on *Sarah Jane* [2010 two-parter *Death of the Doctor*], and I did produce the very first opening sequence of Matt's [in 2010's *The Eleventh Hour*] – you know where he was holding on to the TARDIS, flying over London? That was a very, very late addition to the episode. It had been in an earlier draft of the script, but they couldn't afford it, then suddenly a pot of money came from somewhere. It was three months after they'd shot the episode [principal shooting had wrapped in mid-October 2009; the cold open was recorded in January 2010], and Tracie [Simpson, who produced that episode] was right in the middle of producing the rest of the series, so I was parachuted in just to do that sequence."

Nikki produced this thrilling introduction to *The Eleventh Hour*.

When did you first feel that you'd properly got to grips with this job?

NW: "For me, between my first two series of *Sarah Jane*, because it was *such* a steep learning curve on the first one. I was lucky that I had people around me that were really supportive and I learnt a huge amount from. I really enjoyed my second series of *Sarah Jane*, because suddenly I felt, 'I know what I'm doing,' and I was able to put into practice a whole load of stuff that I'd learnt on my first series and actually make changes. 'Right, we're going to schedule this differently this time around.' You feel so much better when you're confident about what you're doing. But also, I guess, doing *The Waters of Mars*, because *Sarah Jane* is one thing – you know, it *is* a mini-*Who*, but it's definitely mini – whereas my first episode of *Doctor Who* was a baptism of fire, particularly because it was one of the Specials, and Russell was writing it [with Phil Ford], and it was a huge kind of emotional journey for David's Doctor. Also, it was originally scheduled to go out on Christmas Day 2009, and then that changed [to Sunday 15 November], so there was a big shift in focus and tone – because Christmas Day is a different kettle of fish to mid-November."

How about you, Pete?

PB: "I learn something every single day on this show. But defining moments? The first Peter Capaldi finale [*Dark Water*/*Death in Heaven*]. The scale of the Cybermen outside St Paul's. Shooting down that main road in London, with all those Cybermen. I looked around and thought, 'God, I actually organised all this!' We had Peter, and Michelle, and roads all blocked off – for *Doctor Who*! For a TV show! It was massive. It was my biggest challenge to date."

NW: "You've done foreign shoots as well. I've never done a foreign shoot on *Doctor Who*. You've done all of them."

PB: "Yeah, only by luck."

NW: "Or bad luck."

PB: "Every time we start a series, I say to Nikki, 'Oh please, let you have the foreign shoots.' Everybody else on the crew thinks it's a jolly-up, but for me – well, for a few of us – it's just really hard work, quite frankly."

Some of the 2017 series has been shot outside the UK, hasn't it? Last July, you recorded some of *Smile* in Valencia. In December, you returned to Tenerife [which, in the 2015 series, doubled for the Italianate square in *The Magician's Apprentice*, and Skaro in both that episode and *The Witch's Familiar*], to shoot *The Pyramid at the End of the World*. Perfect opportunities to top up your tan, no…?

PB: "No! [*Laughs*] They really are a challenge. For a week away in Tenerife, we have three or four weeks to prep, and we're lucky if we get out there once, for half a day, for a recce. Literally, we fly ►

A big challenge! The streets around St Paul's Cathedral are closed off as the Cybermen invade!

◄ out, we recce, and we're back the same day, having chosen all the locations. For last year's Christmas Special, we did Bulgaria [some of *The Return of Doctor Mysterio* was recorded on the New York set at Bulgaria's Nu Boyana Film Studios], and that was a huge undertaking. But they've become easier, the foreign shoots. The first ones I did [2014's *Kill the Moon*, for which Lanzarote provided the lunar landscape, and 2015's *The Zygon Invasion*, for which Fuerteventura doubled for New Mexico, as well as for Gallifrey in the same year's *Heaven Sent* and *Hell Bent*] were really daunting. I was thinking, 'We're never going to pull this off,' because you're guessing, to a certain degree, how many days you're going to need to be away. But as I've gone on, over the past three series, you get better at guessing, I think. That's the truth."

NW: "[*Laughs*] That's your quote. 'You get better at guessing.'"

So while the scripts are being written, can you sit down with Steven or whoever and say –?

PB: "'Can you give me an idea?' Yeah, you say, 'Is Michelle Gomez going to be in this all the way through? I need to know if I'm booking her for two weeks or five weeks?' So it is a question of getting as much information as you can. But there is an awful lot of working out what you *think* will be coming up. And that can be hard."

So it's a constant challenge, then?

PB: "Yes! Steven often says, 'I'm going to challenge you.' He actually said, for the block that we're shooting right now, 'I'm going to challenge you more than you've ever been challenged before.' And he wasn't wrong, quite frankly."

Fuerteventura stands in for Gallifrey in *Hell Bent*.

Do you relish that?

NW: "There's challenging and there's *challenging*, isn't there? You relish the challenge of a really frickin' complicated script. That's a great challenge. But if you're firefighting in order to get something on screen, then it's exhausting, because you feel like you're doing it by the skin of your teeth."

PB: "Luckily, we're all so brilliant here – that's not me, that's *everybody*, all the departments – that we've kind of got used to it, and every single department is able to turn something around in a matter of days or weeks and still make it look brilliant."

How do you determine which sets should be built and what should be shot on location?

NW: "It starts in the tone meeting. The designer and the director will have their own ideas. Some

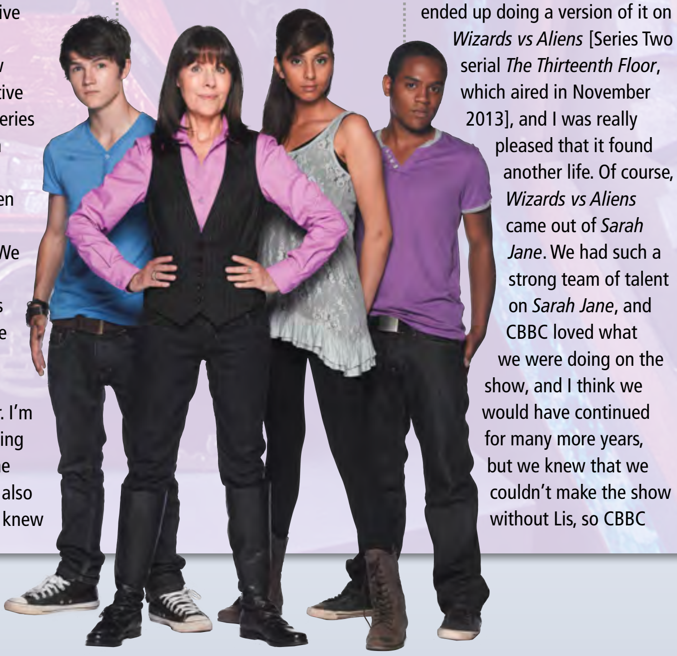
"WE'D GROWN TO LOVE THE CHARACTERS..."

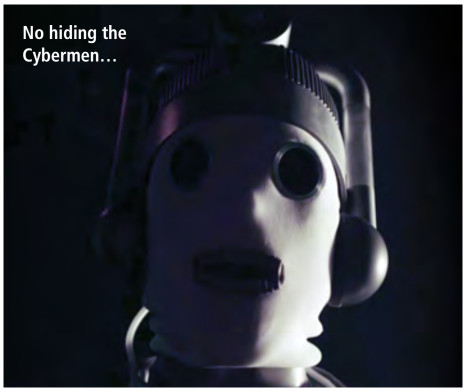
"It felt like a really special show to work on," smiles Nikki Wilson, recalling *Doctor Who* spin-off *The Sarah Jane Adventures*, "I think because it came from Russell [T Davies, creator and showrunner]'s own passion as a fan, really. He loved the character of Sarah Jane so much, and he loved the show so much. When you've got a showrunner who is just infusing everything with that love and passion, it does make it very special. Lis Sladen [who played Sarah Jane] was absolutely delightful. No ego. She was very insecure about her own performance, even though her performance was always incredible. She constantly stunned me. The writers would throw these huge, unwieldy speeches at her, with these massively complex sci-fi explanations, and I'd think, 'How are you ever going to deliver that believably?' – and she always would. She was incredibly dedicated. She was very, very prepared. Really conscientious. She had an amazing energy and love of the show. She was just delightful. I loved her, and I was really very emotional when she went. It was really tough."

As well as producing the second and third series, Nikki was an executive producer on Series Four and Five – produced by Brian Minchin, who is now *Doctor Who*'s executive producer. A further series of *Sarah Jane* was in the works when, in February 2011, Sladen was diagnosed with pancreatic cancer. "We already had scripts written," remembers Nikki. "She called me and she said, 'Nikki, I'm not going to be able to film this year. I'm not very well. I'm going to need to have some treatment.' She was also very private, Lis, so I knew not to press her for details. She said, 'I'll keep you posted.' We just had to give her her space. But it still came as a big shock when we got the news that she'd died." Lis passed away that April. She was 65.

"We had some wonderful scripts planned," continues Nikki. "The one that, at the time, I was most heartbroken about was one that Phil Ford had written called *The Thirteenth Floor*, which involved Clyde and Rani going into a sort of parallel dimension, where they ended up marrying each other and having a child that they called Luke. It was a really lovely, beautiful, moving episode. Actually, Phil and Russell ended up doing a version of it on *Wizards vs Aliens* [Series Two serial *The Thirteenth Floor*, which aired in November 2013], and I was really pleased that it found another life. Of course, *Wizards vs Aliens* came out of *Sarah Jane*. We had such a strong team of talent on *Sarah Jane*, and CBBC loved what we were doing on the show, and I think we would have continued for many more years, but we knew that we couldn't make the show without Lis, so CBBC commissioned *Wizards vs Aliens* [to fill the schedule gap left by *Sarah Jane*] – and that was another great show, which ran for three years."

Nikki still feels tremendous pride at what she and her team achieved on *Sarah Jane*. "With that show particularly," she says, "the budget was a huge issue. Over the course of the five series, the budget was slashed. For various reasons, different pots of money that had been available went away. By the time we got to the fourth and fifth series, it was a huge budget reduction, but what that forced us to do was think differently. By that stage, we'd grown to love the characters so much that we didn't need as many of the big whizzes and bangs, and we could tell some really personal stories; much more character-driven, which actually worked as well, if not better sometimes, I think. Also, you get more efficient at making a show the more that you do. That's one of the reasons why the scripts on *Doctor Who* get bigger and more ambitious every year."





No hiding the Cybermen…

of it’s obvious. If it’s running around in a field, we’re not going to build a set. Between director, producer, and designer, we’ll brief the location manager. We’ll talk about possibilities. Then we do recces. If we really like somewhere, it’s the location manager who deals with the practicalities of doing the deal with the individual location.”

PB: “Sometimes it’s a decision that we, as producers, have to make, as to whether we build a set or go on location. For instance, I’ve just done, for the series finale, a hospital ward and corridor, and various rooms off of it, and it had a very specific look. We started to look at some of the disused hospitals in South Wales, but then you start thinking, ‘This is now three or four days’ work [to dress the location], and we’ve got to drive an hour out from Roath Lock…’ It’s the cost of that, and the cost of all the infrastructure to support that, versus building something that you can make exactly as written, and with the look that you want, and filming in a studio environment, with all the good things that come with that. You weight up which is better.”

NW: “Or sometimes there’s simply not enough space at Roath Lock. My favourite Michael Pickwoad [production designer, 2010-present] quote, in an Art Department meeting, was, ‘We’re supposed to be making a show about adventures in time and space, and we’ve got no time and no bleedin’ space!’ And no money as well, obviously. I’ve had episodes where we’ve decided, ‘We want that to be a set,’ but then the supervising art director has come back and said, ‘We’ve got nowhere to put it,’ and I’ve said, ‘Okay, well, we’ll have to find a location to build it into.’ [*In 2015’s* The Husbands of River Song*, for example, the snowy field in which King Hydroflax’s flying saucer lands was a set. Rather than building it at Roath Lock, the field and part of the saucer were constructed in a hangar at St Athan, a Ministry of Defence unit in South Wales – Ed.*]”

PB: “This year, on Episode 12, we hadn’t found a location for something right up until the day after our technical recce [when all the department heads assess how each location works from their point of view and finalise all the technical requirements]. It was supposed to be this farm, but it had to be something other than, like, a typical British farm. And it had to be attractive. You’d think, in Wales, that’s something you’re not going to struggle to find, wouldn’t you? But we could not find it for love nor money. We’d been looking for four or five weeks. Literally, the day before our production meeting to shoot – we were shooting on the Monday – I made the decision to *build* the front of this farmhouse, this kind of Western-style house, in a location that I knew everything else was good about. So there we did both: we found a location *and* built a set. Well, they’re still building it. It’s taking two or three weeks. And I’ve scheduled those scenes late enough. Yeah, so we’ve built a house – the front and side – in the middle of this field. All the interiors are here [at Roath Lock], and all the exteriors are on this bloke’s farm in Abergavenny [in Monmouthshire, South Wales].”

Shooting in studio, it must be easier to keep upcoming storylines secret. But do you have to accept that some stuff will get out regardless?

PB: “Truthfully, we know that. You have to go through the motions, though. The first day out on location [for this year’s finale] was a night shoot on Bute Street [in Cardiff], and I had three different types of Cybermen, including the Mondasian ones [last seen in 1966 serial *The Tenth Planet*]. So we had complete road-closure, we had security at both ends of the street, we could have even put sheets over their heads and just taken them off at the last minute – but we wouldn’t get anything done if we did that. Besides, you’re surrounded by skyscrapers, and tall buildings, and residential buildings. You know that it’s going to get out, so what we did was, in the morning, we issued a press release that told everybody that the Mondasian Cybermen were coming back.”

> **“The American system is so different. They have very little prep, but then they throw huge amounts of money at the shoot…”** – NIKKI WILSON

NW: “That’s all you can do. If you’ve got monsters on location, unless it’s a completely private, out-of-the-way location, you know that they’re going to end up on social media. All you can do is know that and be ahead of the game.”

PB: “We learnt our lesson a couple of series ago [on 2014 episode *Dark Water*], when a certain crew member’s sides [a pocket-sized print-out of the sections of script being shot that day] were photographed by some paparazzi, on an incredibly long, telephoto lens, and it had a character’s name on, a returning character – Missy, the Master – that was a secret [“I’m Missy.” “Who’s Missy?” “Please, try to keep up. Short for Mistress. Well, couldn’t very well keep calling myself the Master, now, could I?”]. It wasn’t the crew member’s fault. But since then, for instance, we’ve used aliases for characters if we want to try to keep them a secret – not just at the beginning of a script or shooting schedule, but we’ve maintained that throughout. We’ve got to do what we can.”

How easy do you find it keeping those secrets from family and friends?

NW: “You have to. I mean, I tell my husband stuff, because I know he’s not actually that interested. [*Laughs*]”

PB: “I’ll tell him you said that!”

NW: “But he’s the only one. I’ve got friends who are real fans, and I just don’t tell them anything. It’s not worth the risk.”

Let’s talk money. You’ve mentioned that there’s never enough –

PB: “Did we? [*Laughs*] No, there never is, to be fair.”

– but *every* TV show would like more money, right? Is *Doctor Who*’s budget really that tight?

NW: “Well, from what you hear of the bigger American shows, there often *is* enough money. The American system is so different. They have very little prep, but then they throw huge amounts of ►

A big secret, out in the open…

◄ money at the shoot, whereas the British way is to give more prep time to everyone, but then you're planned and efficient in the way that you shoot it."

PB: "The thing about *Doctor Who* is, every year, the expectation and ambition is greater. And certainly our budget hasn't gone up in line with that. We've had small increases, but… Every year we do amazing things, and we come back the next year and the writers are thinking of even *bigger*, and *better*, and *more* amazing things, and our budgets don't reflect that. We have to find creative ways of achieving that on pretty much no more money, which is a challenge."

NW: "And we're a genre show, so we're held up against the big sci-fi movies and the blockbusters. But we can't compete with those – some of those movies spend, probably, our entire VFX budget on one shot – so we have to find the *Doctor Who* way of doing it. Actually, that's half the fun, isn't it?"

PB: "Mm, because there is always a way."

NW: "And sometimes it's better, because it ends up being more personal and more story-driven."

PB: "That's true of smaller, technical things as well; ways of achieving shots with simple rigs, rather than bringing in a Technocrane [a telescopic camera-crane], which we can very rarely afford."

NW: "I remember one particularly, on *The Husbands of River Song*: you know the moment where Scratch opens his head and pulls out the globe [a device that can transfer payment for the Halassi Androvar diamond from the Shoal of the Winter Harmony to the bank of River's choosing]? The director [Douglas Mackinnon] and the VFX supervisor [Grant Hewlett] were both adamant that we needed a 3D VFX build of Scratch's head – and that would have cost us, like, £25,000 or something – and I kept saying, 'No, if we have a prosthetic and we cut cleverly, with clever camera angles, surely we can do this without needing any VFX…?' And that's how we did it."

PB: "And it looks amazing. On a couple of the shots, the face-on shots, you just put in real eyes [in post], and that blinking eye on a prosthetic head really sold it."

NW: "Tricks of the trade."

PB: "I nicked that idea at Christmas, didn't I? – with Brock [*The Return of Doctor Mysterio*]. It's shot in exactly the same way."

> **"I bet nobody else lost sleep last weekend, worrying about how we'd shoot Monday night if it were torrential rain!"** – PETER BENNETT

So what's the most expensive thing?

NW & PB: "VISUAL EFFECTS."

NW: "Milk [VFX company] works wonders. The first quote from Milk, based on the script, is always, almost inevitably, double what we've got in the budget, then we go through this process –"

PB: "– which takes weeks –"

NW: "– of going, 'How can we do this for less?'"

PB: "But everyone at Milk loves their work, and they want it to look amazing, so quite often they put in extra hours."

NW: "After that, the most expensive thing is the Art Department. We've never got enough money, ever, to build all the sets that we need, so it's working out how we can reuse sets, revamp them, use the same basic structure but put different dressing in… You just have to come up with so many different creative solutions. Keeping track of it all is a job in itself. And then scheduling comes into it. You've got to, on a very tight schedule, build in the time to make sure that you can turn those sets around."

Have you both always been good with money?

The Eaters of Light – one of the episodes Nikki has produced for this series.

PB: "I always have. Maybe it was my misspent youth, but I was always good at cards, playing darts, odds in betting –"

That's good at *winning*, Pete.

PB: "But they're all practical things! Which, funnily enough, have all come to bear on this job. I'm good at guessing figures."

NW: "I've got a head for figures, I think, even though I've come from the more script-y side. I've got quite a logical, practical mind. My dad was a physicist, and I did A Level Maths, and I love music, because there's a mathematical side to the theory of music."

Once you've split the budget between each block, how much do you keep aside in case of emergencies?

NW: "Very little. There's a series contingency. That's, basically, a pot of money. As a percentage of the overall budget, it's tiny, though. It's there for stuff that's beyond our control. Mainly weather. For example, I had an episode this series [*The Eaters of Light*] that's set in ancient Scotland, and we did quite a lot of location shooting, in November, in the Brecon Beacons. It was a huge risk, really, and you can't insure against it. I was really worried going into it, because we had five days of outdoor shooting that could easily have been disrupted by snowstorms, or torrential rain, or any number of things – and the biggest expense is if you stop shooting, because the cost of having that big a cast and crew standing around doing nothing is massive."

PB: "Don't say that. I've got seven days on a farm in bloody Abergavenny coming up – and no weather cover."

If a day were rained off, you're not insured?

PB: "Nah, act of God."

NW: "You can insure against things like cast illness, because the key creatives all have medicals –"

PB: "But there's not much, really, that we're covered for."

NW: "If the set burnt down or something, or if someone came in and stole Peter Capaldi's costume, we're insured for those kinds of things. But weather is the thing you really can't insure against."

Have you ever had to abandon a day's recording because of bad weather?

NW: "There have been days where we've been really slowed down by it, but I've never stopped filming altogether."

A cleverly staged effect from *The Husbands of River Song*.

Doctor Who 10
ROLL:
A#05
SLATE
27
TAKE
1
SCENE
1/18
DIR: LAWRENCE GOUGH
DOP: ASHLEY ROWE BSC
DATE: 21/06/16
VFX No:
DAY
PANAVISION

Pearl Mackie prepares for a take.

PB: "Me neither. If it's raining – and sometimes it does in Wales, strangely enough! – we can't always explain that, if, for instance, our outside location is supposed to be a spaceship interior. It wouldn't make sense if the rain were visible on camera –"

NW: "But sometimes there are things that you can do in the script. Steven can add a line. The Doctor will go, 'There's a microclimate…'"

PB: "Yeah, you can, but it wouldn't look good, and the actors would get wet, and their hair would get flat, so it slows things down. Nobody works well in horrendous rain."

NW: "The worst day that I can remember was on a *Sarah Jane*. We were back in time, in the 1950s [for 2008 serial *The Temptation of Sarah Jane Smith*], and we were filming in Llantwit Major [in South Wales], and it was just one of those Welsh days where it was, like, four seasons in a day. One minute it was bright sunshine, and the next a shower would come in, but it would be torrential for, like, 15 minutes. That's the worst kind of weather to contend with. It's a continuity nightmare."

PB: "Even then, there's a point where you have to say, 'We've just got to shoot.' The director is saying, 'Well, I can't. There's no point.' You say, 'But you *have* to.'"

NW: "Then you say, 'Right, bring in the easy-ups [pop-up gazebos]. We'll shoot close-ups under easy-ups until the rain stops.' Actually, on that day, we had a couple of scenes to shoot in the Town Hall in Llantwit Major, so I said, 'Let's move into the hall, and we'll start shooting the interiors.' Of course, the minute we'd moved everything inside, the torrential rain stopped and the sun came out!"

PB: "On Monday this week, we were due to shoot on a roof at Cardiff University. It was Bill and the Doctor sat on a bench on this roof, and they were eating kebabs. The forecast for that night was horrendous. I'd heard the forecast over the weekend, so by the time I came in on Monday morning – we weren't shooting it till the evening – I'd had a couple of ideas –"

NW: "Contingency plans."

PB: "– and I'd sent those to Brian and Steven, and Steven ran with one of them, but it meant coming back to the studio and shooting in the TARDIS: sitting Pearl [Mackie, who plays Bill] and Peter in the TARDIS, which is floating in space, with their legs dangling out. It wasn't ideal, because it was supposed to show their normal day-to-day life, not the, kind of, sci-fi world. So it didn't sit right, but at least we had a plan B. You have to think on your feet. As it turns out, it was raining that night, and it was miserable up on that roof, but it was that fine, misty rain, which was unpleasant, but actually didn't register on camera, so we got away with it. We shot the whole scene – all the close-ups – under an easy-up, so Peter and Pearl weren't getting wet, and then we dropped back for a couple of wides at the end. Do it quickly. Turn over. Whip the brollies out. We got the scene. And you look at it now, you'd never know."

Your job sounds exhausting!

PB: "It's relentless. It is."

NW: "It's constant juggling. The worst feeling is when you drop one of those balls – and it happens, because there are so many to juggle – but then you have to kind of go, 'I could have seen that coming, and I didn't, but let's deal with it now,' otherwise you'd lie awake at night, beating yourself up about stuff that you should have seen but didn't."

PB: "And I didn't want to spend my weekend trying to think of ideas of how to shoot Monday, but I did, because a producer has to be on top of it."

NW: "Yeah, you have to be one step ahead. Three steps, actually. It's not just about having a plan; it's about having a plan B and plan C as well, because timing a shooting day is an inexact science, and there are always things that come and trip you up. We've been doing it long enough to know how to plan the schedule around allowing for those Bs and Cs."

PB: "But I bet nobody else lost sleep last weekend, worrying about how we'd shoot Monday night if it were torrential rain!"

So why do you do it? You must both *really* love the job. Because you seem quite cheerful, but –

PB: "It's hysteria. [*Laughs*] There's a certain amount of love. Because it's nothing to do with the money."

NW: "Certainly not."

PB: "And there is a bit of masochistic pleasure, I suppose, isn't there?

NW: "There's definitely job satisfaction. And there's adrenaline, especially when you're shooting. And we're both the type of people who enjoy problem-solving and that's a massive part of being a producer – troubleshooting."

PB: "Putting out fires, yeah. A huge sense of achievement as well, at the end of it."

NW: "Mm, when you feel like the audience is enjoying it. Because that's ultimately who you make it for. There's no point in us enjoying our jobs if no-one's watching the show – or if people are watching it and hating it. With any show, and particularly with this show, there are always camps on both sides. But as long as you feel like they're good-quality episodes that *most* people will enjoy –"

PB: "And you're giving them value for money, which I think – I *hope* – there's no doubt about."

Do you watch your *Doctor Who* episodes when they air?

PB: "Honestly, by then, I've seen them *so* many times, because we have so many viewings, for various reasons – whether it's the grade, or the VFX spots, or the sound spots, or the final mixes – and so I kind of, um, don't watch it that often when it comes out on telly. [*Laughs*] Is that bad?"

NW: "No, I'm the same. I'm more likely to watch Pete's episodes than my own."

PB: "Yeah, absolutely. I can sit back and enjoy Nikki's episodes. They're great."

NW: "But there's never a perfect episode, is there?"

PB: "No. And you have to let a certain amount go. On your own episodes, there's always something that you feel afterwards that you could have done better. If you didn't think that, you're probably in the wrong job, quite frankly."

THE MIGHTY 21!

1963 to 2017: the full list of women and men who have produced *Doctor Who*…

1 Verity Lambert
2 John Wiles
3 Innes Lloyd
4 Peter Bryant
5 Derrick Sherwin
6 Barry Letts
7 Philip Hinchcliffe
8 Graham Williams
9 John Nathan-Turner
10 Peter V Ware
11 Phil Collinson
12 Susie Liggat
13 Tracie Simpson
14 Nikki Wilson
15 Peter Bennett
16 Patrick Schweitzer
17 Sanne Wohlenberg
18 Marcus Wilson
19 Denise Paul
20 Paul Frift
21 Derek Ritchie

CHRIS

EMMA

MICHAEL

WILL

The Time Team

The continuing mission to watch all 839 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 773 – THE CURSE OF THE BLACK SPOT

The Siren's call

On board the *Fancy*, a seventeenth-century pirate ship, the Doctor, Amy and Rory find that Captain Avery and his crew are being attacked by a Siren...

COMPLIED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"I am NOT wearing that," says Will, as Emma pulls a fancy pirate hat out of the dressing-up box.

"Oh go on, you scurvy dog" she pleads. "Everyone else is getting into the theme!"

Chris is sporting a splendid eyepatch, and Michael has a hook for a hand, which is proving awkward when it comes to getting the Blu-ray disc out of its case and into the player. "Ooh," he fusses, "we've not had a *Curse* in a while. I like a good *Curse*."

And it's not just any old *Curse* – this is *The Curse of the Black Spot*. "Very *Treasure Island*," says Will.

"Spooky pirates, and a boat wreathed in fog," marvels Emma. "This is a lovely start – and a nice contrast from the slick, 60s space-race look of the previous story."

All is not well aboard the pirates' ship, the *Fancy* – the rigging is adorned with charms and talismans, positioned as if to ward off something 'orrible.

"Ooh, it's Hugh Bonneville from *Downton Abbey*!" exclaims Michael, as we catch our first sight of the ship's captain. "I hate *Downton Abbey*," he seethes.

"And there's Lee Ross, from Steven Moffat's *Press Gang*, as the boatswain," spots Will.

The boatswain reports that one of the crew is injured – and it could be fatal.

"But 'tis just a scratch Cap'n," ooo-aaars Emma. "Surely the poor fellow won't die – unless it be an agonisingly slow death from tetanus?"

In the distance, the siren sound of a woman's singing voice is heard. The stricken sailor bolts, hoping to escape the bewitching melody, but by the time the captain catches up, there's no sign of him and the music has stopped. The only sound now is a banging from the cargo hold, which flies open to reveal... you know Who!

"'Yo-ho-ho!' is what I always say when I'm discovered in a ship's hold," giggles Chris.

"Another good entrance for Matt Smith's Doctor," says Will, as the Doctor, Amy and Rory stare up at the bewildered pirates. "Is this the point we crack open the bottle of rum?"

These pirates aren't messing about – by the time the opening titles are over and we rejoin the action, the Doctor is already walking the plank.

"Cutting to the chase, eh?" says Michael. "When was the last time he walked the plank? I'm guessing it must have been on Zanak in *The Pirate Planet*?"

Chris considers this. "Didn't the Tenth Doctor and Martha also walk one in *The Infinite Quest*?"

Michael shakes his head. "Cartoons don't count," he says, as 131 miles away in Cardiff, a glass shatters in Gary Russell's hand.

Meanwhile, Amy has been shoved below deck, where she finds something useful.

"Not sure why there'd be a crateful of swords," says a puzzled Emma.

"So they don't get any cuts?" suggests Will.

Whatever they're doing there, Amy plans to take advantage.

"I like seeing her swash her buckle, but when did she learnt to fight like that?" asks Michael.

"They all look surprisingly terrified at the flailing path of the blade," observes Emma. "They're more worried about tiny scratches than anything more serious."

Amy's blade swoops past one pirate's sleeve, just catching it – but he's horrified, desperately accusing her of killing him as a black spot appears on the palm of his hand.

She drops the sword, which Rory instinctively goes to grab.

"Silly boy," tuts Emma. "Never try to catch a sword by the blade. And now he has the black spot too! Marked for death?" she wonders.

"The Doctor could perhaps be slightly more concerned about Rory," says Will, as our hero babbles on at some length to explain the plot (something about a demon in the ocean) while ignoring his companion's plight.

"And here, from the sea, coming to claim their mortal souls, is one of Atomic Kitten," says Will, as the spectral form of the Siren wafts into view, singing eerily.

"Lily Cole looks rather beautiful as the Siren," exclaims Emma.

Chris is, for once, a bit harder to please. "The 'demon' is too well lit and not quite convincingly placed into the shot," he moans. "However, Lily Cole's expressions are wonderfully ethereal."

"She's quite a complex Siren, isn't she?" notes Will. "She uses water as a portal, senses blood, sends a message of impending death and vaporises her prey," he summarises, as the poor pirate meets his fate and she turns her attention to Rory.

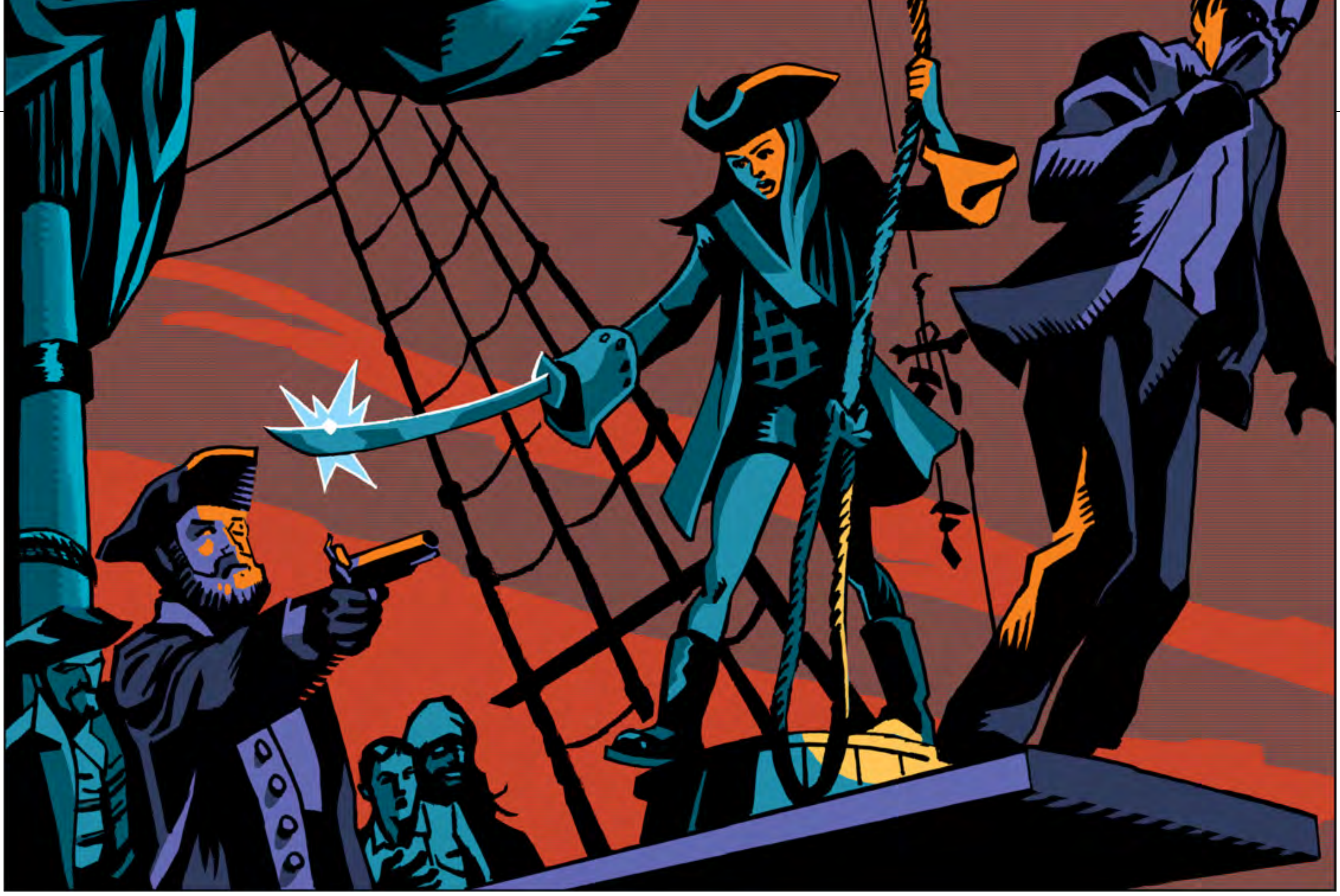
"Have we lost a pirate?" demands Michael. "I can't tell. None of them seem to have names, apart from Captain Avery! Did the writer forget to give them any?"

"I know we're only ten minutes in, and we've lost three of our cast to the monster," says Chris, "but I feel we barely know or care about any of them. It's all a bit whizz-bang without any of the wallop."

Rory is powerless to resist the Siren's call, much to Amy's displeasure. She tries to block the creature's path, but it has a right hiss at her, throwing her to the ground.

Everyone makes for the cargo hold, where the Doctor thinks the Siren can't follow.

"The Doctor seems a bit dim this week," says Michael, "thinking solid timber might stop what is



clearly something very hard to stop. At least he's said he has good days and bad days."

Sure enough, the Siren has managed to sneak through anyway, thanks to the bilge water running through the hold. She dispatches yet another pirate, leaving only his hat behind.

"Why doesn't she take the hats?" wonders Michael.

"And how does she travel through water that isn't connected to other water?" adds Will. So many questions!

If the Siren can travel via any water, it's time to find somewhere that has to be kept bone dry – the armoury, where another surprise awaits.

"Captain Avery's son!" exclaims Emma. "The captain is rather more complex than he seems, with a wife, a child and a former navy commission. I suspect he's not as ruthless as he's pretending to be, with that fine red coat and well-trimmed beard."

Nothing's adding up for Will. "I'm not saying the son is dim, but he didn't notice the boat he was stowing away on wasn't a Royal Navy ship?"

The boy has a fever and a nasty cough after being locked in the armoury for weeks – not to mention a black spot. Yikes!

Captain Avery hangs a mermaid talisman around his son's neck to keep him safe, then heads off with the Doctor to find the TARDIS, via a passageway full of rusty nails and splinters.

"Oh my nerves!" gasps Chris, theatrically. "The captain nearly pierced his leather-gloved hand on that flat nail head! Be still, my beating heart."

Avery is typically agog at the interior of the TARDIS, but he seems to understand more than most people.

"I like Captain Avery seeing some logic in the TARDIS controls," says Michael. "He's bright... even if he does seem like the nicest, most cuddly pirate ever."

Amy has found out that Captain Avery's son is called Toby – and the pirates have found out that Toby is actually quite annoying.

"The boatswain's revelation to Toby that they're not the honest ship he was expecting is excruciatingly overdone," says Emma. "And the boy's wavering between street urchin and little gent – I can't work him out."

Toby grabs a cutlass and sets about the boatswain, causing another tiny scratch.

"It's all very well having the bland crew slowly being picked off while the Doctor works out the theory, but it feels a little clumsy," says Emma.

Chris agrees: "Yeah, the Doc seems so nonplussed," he says. "The entire episode is trying to reassure us that the scary stuff isn't really that scary, which is very unlike *Doctor Who*."

When another pirate falls prey to the Siren without a drop of water in sight, the Doctor realises he's got it all wrong.

"Right, so now she uses anything shiny not water?" says Michael. "Are they making this up as they go along?"

"Stretching out Toby's polishing of an already-shiny medallion while the Doctor works out his theory feels like filler," says Emma. "Also, it feels counterproductive to smash all the windows and mirrors into billions of tiny shards, each with its own reflective surface."

"Hold on! Where's the boatswain gone?" wonders Will.

"We can assume the Siren got him, I suppose," sighs Michael. "Odd that he just seems to disappear when we weren't looking, though."

To Avery's horror, the Doctor sets about chucking all the pirate's shiny, reflective treasure into the sea.

"It's all a bit whizz-bang without any of the wallop." – CHRIS

"Hey," says Chris, remembering that the famous Captain Avery has been mentioned in the series before back in the 60s, "if they've tossed all Avery's loot overboard, what are they going to look for in *The Smugglers*?"

With the dizzying, breakneck excitement of this adventure threatening to overwhelm the Time Team, they're offered some respite when nearly everyone on this ship turns in for the night. While Amy dozes, a familiar hatch appears from thin air.

"Eye Patch Lady!" yells Will. "Houston, we have a story arc."

As a vicious storm hits, Avery sends Toby to fetch his compass from his coat, but that's not what falls out – the captain just couldn't resist keeping one particularly shiny bauble.

"Avery's seen the inside of the TARDIS and yet he can't give up a gaudy crown? I don't buy it," rages Emma, as the Siren pops up and takes Toby.

Poor Rory is knocked overboard in the melee – he's drowning, so the only thing the Doctor can do is let the Siren loose on him.

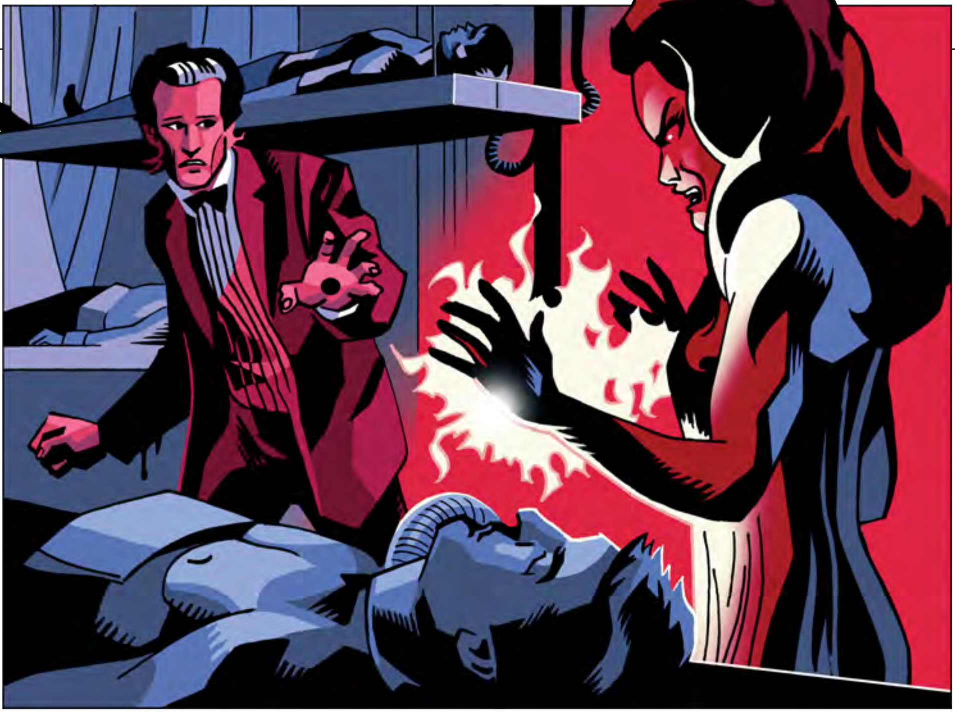
"The Doctor is very sure about everyone being alive all of a sudden, isn't he?" says an incredulous Michael. "Perhaps he's realised there's only a few minutes of the episode left."

"It's all come from nowhere," agrees Emma. "Why does he suddenly think he can trust her?"

The Doctor, Avery and Amy all prick their fingers to summon the Siren.

"I guess the Doctor is hoping that they'll end up wherever everyone else did and not just, well, vaporised," says Will.

Luckily, the Doctor's hunch paid off, and the trio find themselves on a spaceship in front of a huge window, beyond which is the galleon. ►



◄ "A multidimensional spaceship with a dead crew? That's not what I was expecting," says Emma. "What a great contrast to the pirate ship setting."

"Oh!" exclaims Michael. "It's like *The Stones of Blood*, with the two things in the same place. They called that hyperspace, back then. Vivien Fay popping up would liven this all up a bit..."

They move through to a medical lab, filled with unconscious patients, including all the missing pirates – plus Toby and Rory.

"She's a very prim Siren, isn't she?" observes Michael. "Letting the sick people keep their trousers on, but not their tops."

"Why weren't Amy, Avery and the Doctor transported to the medical room like the other patients?" asks Emma.

Avery is delighted to see his crew alive, while Amy is relieved to find Rory and the Doctor is overjoyed to see the TARDIS!

"Ha!" chuckles Chris. "It's almost like he's married to the TARDIS, isn't it?"

Amy starts unplugging Rory from his support systems, which attracts the unwanted attention of the Siren.

"So, she's the ship's doctor?" boggles Emma. "She didn't do a very good job of curing her last crew, did she?"

"She's not doing a great job with this one either," says Will, dryly.

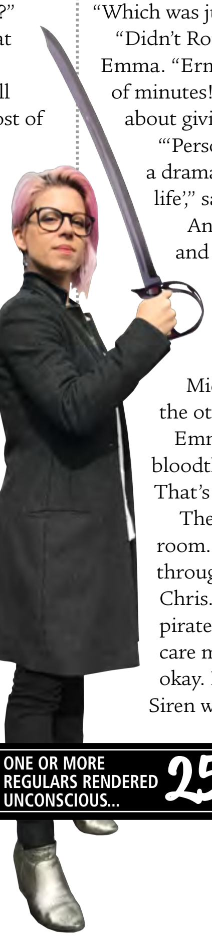
The Doctor deduces that the Siren's song is an anaesthetic, while the black spot is just sign that a tissue sample's been taken, not a curse. Oh, and the Siren is now breathing fire to sterilise all germs, which is quite unhelpful really.

> **"The Siren has let the sick keep their trousers on."** – MICHAEL

"So – an automated medical system decides to repair the sick, but doesn't understand them?" says Michael. "It was good when they did that in *The Empty Child*, wasn't it?" he chuckles.

"I think the scratches and minor burns will probably heal themselves," reasons Will. "Most of the crew are probably already better – surely she'd notice that?"

"Still awash with nasty germs though!" says Chris, wiping his hands on his jeans self-consciously.



In the end, all Amy has to do to get the Siren recognise her as Rory's wife is... sign a consent form! Once that's done, the Siren pops off, never to be seen again. But Rory is still mid-drowning, so moving him is going to be problematic.

"Oh, so is Rory going to die?" says Michael. "Not again, surely?"

However, despite being about to drown, Rory is somehow able to sit up, have a bit of a chat, and tell Amy that she should take him back to the TARDIS, as he knows she will never give up trying to save his life.

"Can't the Doctor use the TARDIS sickbay to save Rory?" Michael wonders. "I doubt it," scoffs Will. "Remember that he didn't even ask Abigail what was wrong with her in *A Christmas Carol*. I don't think he actually takes his doctorate very seriously at all."

So it's left to Amy, back in the TARDIS, to save him in the messy, manual way.

"Um, this CPR is really terrible," frets Emma, "doesn't the Doctor have some sort of crazy alien defibrillator? He's been utterly pathetic this episode, not trying anything remotely risky or out of the ordinary."

"Apart from the 'This dying thing might not actually kill us' play," notes Chris. "Which was just dumb."

"Didn't Rory say she'd never give up?" says Emma. "Erm, she *literally* gave up after a couple of minutes! In fact, this whole episode has been about giving up."

"'Person doing CPR gives up and then after a dramatic pause the patient comes back to life'," says Will. "That's a terrible cliché."

And what of Captain Avery, his brat and his fearsome pirate crew? Well... the Doctor has given them the Siren's ship and sent them into space with it.

"Oh! They're all back!" gasps Michael. "Thingy, and whosit and the others."

Emma tuts. "A spaceship full of bloodthirsty seventeenth-century pirates. That's definitely going to go well."

There's not much excitement in the room. "I found myself quite bored throughout most of this story," complains Chris. "If we had gotten to know the pirates, see them in action, maybe we'd care more about their plight. Our leads did okay. Lily Cole's subtle performance as the Siren was the best thing in the story."

"On paper this should have been an excellent episode," says Emma, "but the story was lacklustre and none of the characters felt remotely real. What a disappointment."

Unusually, Will doesn't have much to say at all. "That was a bit plodding and involved a bit too much suspension of disbelief," is all can muster up.

"It was dull, wasn't it?" agrees Michael. "Amazing production values as ever, but no sense of drama or excitement. Characters with no character, or stories just vanishing when they were no longer needed. Hugh Bonneville probably put more effort into growing his beard than anything else."

The team pack up and begin to file out, feeling flat. Will is last to leave and, after looking around to make sure nobody is watching, stomps on Emma's pirate hat. DWM

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,982

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 254

ONE OR MORE REGULARS INCARCERATED... 312

AND YOU SAID...

JACQUELINE RICKARD: This story could have been extremely male-oriented, but thanks to the presence of Amy and the Siren, I found myself not drowning in all the on-screen nautical manliness!

BLAINE COUGHLAN: The Siren's calm and dream-like movements, which are hauntingly accompanied by some exceptionally ethereal music by Murray Gold, evoke a marvellously unnerving and creepy atmosphere. The Siren is used to terrific effect, undergoing the mother of all blazing mood swings when Amy tries to interfere.

JACOB LOCKETT: As intense scenes go, the one in which Amy is trying to resuscitate Rory takes the biscuit! Karen Gillan really acts her heart out here, portraying Amy's grief and determination realistically, vividly and powerfully.

The Time Team will be soon be watching *The Doctor's Wife* and *The Rebel Flesh* – so send your comments about these episodes to *dwm@panini.co.uk*

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The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

Terminus

The Doctor arrives on Terminus, where sufferers from Lazar's disease go to die. But that's far from being the worst thing about this terrible place...

FEATURE BY **JONATHAN MORRIS**

Tegan and Turlough: not the happiest of TARDIS travellers.

***Terminus* should have been better. The combination of a script by the writer of *Warriors' Gate* (1981) and the director responsible for despatching the remaining members of *Blake's 7* in such a breathtaking manner in *Blake* (1981) should have resulted in a sure-fire classic. But the end result is... not entirely wonderful. Even by the standards of the time, the production looks rushed (because it was), while the monster is a doleful giant terrier with a paunch. Every now and then there are moments of tension and atmosphere... which are immediately defused by the bland lighting and the incessant synthesised terror-stings of Roger Limb. The plotting is also almost literally pedestrian, as the narrative is split between the Doctor and Kari walking through a space station, Nyssa and Olvir having a miserable time in another part of the space station, and Tegan and Turlough crawling through some ducts. Like the other two instalments of the 'Black Guardian Trilogy', it meanders, with no sense of urgency or threat.**

But we're here to celebrate *Terminus*, not to bury it. It's a story with an important point – that the stigmatisation of an illness, and the ostracism of its victims, only serves to increase their suffering. The story goes from presenting the Lazars as objects of horror to people deserving our sympathy. The same applies to the Vanir, enslaved through their drug dependency. It would be a huge stretch to say that *Terminus* was *about* AIDS or heroin addiction, but the parallels are there.

Part One

FIRST BROADCAST: 15 FEBRUARY 1983

In the TARDIS, the Doctor's new companion Turlough (Mark Strickson) is in the service of the Black Guardian (Valentine Dyall) on how to sabotage the ship. Turlough removes a roundel and operates some switches, then closes it before he is joined by Tegan (Janet Fielding).

■ "The opening scene was by [script editor] Eric Saward, not me," writer Stephen Gallagher told the fanzine *In-Vision* in 1996. "I'd done one, but it wasn't used." Saward's scene was a very late addition made because the episode was under-running. It was written at some point between the second recording block being completed on 27 October and the 'remount' on 18 November."

■ Ironically, the scene was then cut down, losing the opening dialogue: Turlough asks, "Now where? Answer?" and the Black Guardian replies, "There are few who are graced with the privilege of serving the Black Guardian." "I'm sorry," says Turlough. "I didn't mean to sound disrespectful." "I see into your heart, boy. I know the truth," growls the Guardian. "I'm scared..." protests Turlough.

■ As the roundel opens, the Guardian was scripted to explain, "The TARDIS is isomorphic. Only the Doctor is able to manipulate the controls and dismantle its key elements." This line (a reference to a claim made by the Doctor in *Pyramids of Mars* (1975)) was possibly cut because it contradicts more recent scenes in *Time-Flight* (1982) and *Arc of Infinity* (1983).

■ Gallagher was working from his final drafts of the story, rather than the broadcast episodes, when he novelised the story (under the pen name John Lydecker, published by WH Allen/Target in 1983). The novelisation includes material which is the product of a script discussion between Gallagher with Saward on 17 March, that was later cut; for example, Gallagher's notes outline an opening scene that corresponds with the opening of the novelisation – Tegan: "Well, that's the layout." Turlough: "It goes on forever." Tegan: "It can seem like it. It's best if you don't go wandering until you know your way around." Turlough: "How am I supposed to manage?" Tegan: "Give me a call." She indicates the door of the bedroom she shares with Nyssa. "Most of the time I'll be over there." Turlough: "Don't I get a room?" Tegan: "I was coming to that next."

■ Excitingly, this scene is the first time that the round things on the walls are named 'roundels'. The idea that they can contain hidden mechanisms was introduced in *Castrovalva* (1982), although as far back as *The Wheel in Space* (1968) the fluid link was located behind a roundel.

Tegan shows Turlough to the room previously occupied by Adric.

■ Adric's bedroom last appeared in *Earthshock* (1982), in which its erstwhile occupant met his doom. The room contains souvenirs of his adventures, such as a helix necklace from *Kinda* (1982), the android's Grim Reaper mask from *The Visitation* (1982), and Adric's fancy dress costume from *Black Orchid* (1982).

■ In the rehearsal script, Turlough picks up 'a mathematical puzzle' rather than the Reaper mask.

> “Whereas the first explosion created the universe, the second would undoubtedly destroy it...”

(To avoid repetition, references to the rehearsal script will just be ‘in the script’ from now on!)

Tegan goes to the room she shares with Nyssa (Sarah Sutton) who is engaged in biochemistry.

■ Going by the novelisation, in Gallagher’s final draft the girls’ discussion about Turlough continued – Tegan: “You know he threatened me?” Nyssa: “Seriously?” Tegan: “It seemed serious enough at the time.” Nyssa: “Why?” Tegan: “I found him playing around with a roundel. He tried to laugh it off, but he’s up to something.” Nyssa: “Have you told the Doctor?” Tegan: “Not yet.” Nyssa: “Well, that means two of us are having a less than perfect day.” (To avoid repetition, references to final draft material will be referred to as ‘in the novelisation’. It is, of course, possible that some of this material is not from Gallagher’s final draft but was added or altered in the process of novelising the story.)

Turlough goes to the console room. He notices that the crystal the Guardian uses to communicate has repaired itself.

■ Although it wasn’t required in the previous scene! The crystal was damaged when two Brigadiers shorted out a time differential in the preceding story, *Mawdryn Undead* (1983).

Nyssa explains to Tegan that she is synthesising an enzyme.

■ In the novelisation – Nyssa: “This time I’m using my own figures, and they’re nowhere near as good. I’ve got a lot more ground to cover before I can afford to get lazy again.” Tegan: “Why don’t I dig out Adric’s notes for you?” Nyssa: “I really ought to do it myself.” Tegan: “Come on, cheat a little. My old teacher always said if you don’t know, ask.” Nyssa: “That sounds fair enough.” Tegan: “I know, ►

ESSENTIAL INFO

STEPHEN GALLAGHER PHOTO © ITV/REX/SHUTTERSTOCK

■ After his story *Warriors’ Gate* (1981) was well received, writer Stephen Gallagher was approached to write another story for the show’s twentieth season. His brief included writing out the Doctor’s companion Nyssa, and to include a new companion, Turlough the reluctant assassin, in what would become the second part of a trilogy of stories featuring the Black Guardian.

Stephen Gallagher.

■ The storyline was developed and written from August 1981 to May 1982, with Gallagher delivering five drafts of the first episode and three drafts of the other episodes. The script was revised by script editor Eric Saward, but far less extensively than *Warriors’ Gate* had been.

■ The various studio recordings were fraught due to numerous technical difficulties and a planned overrun being cancelled at the last minute. This resulted in a ‘remount’ for an extra day of recording.

■ It has been stated that the actress Kathy Burke featured in the story as one of the Lazars; however, she is not listed in the paperwork, and when asked on Twitter if she was in *Terminus*, she responded: ‘Sadly not. Never been in *Doctor Who.* I was in the borstal film *Scrubbers* though which looks similar.’

■ The story was watched by between 6.5 million and 7.5 million viewers and novelised by Gallagher in 1983; as with *Warriors’ Gate*, the writer took the opportunity to reinstate deleted material from his drafts.

The Black Guardian.

■ In **DWM**’s *First Fifty Years* poll in 2014 *Terminus* was voted readers’ 209th favourite story.

◄ but then she'd whack us for not paying attention in the first place. What do you say?" Nyssa: "I wouldn't know where to look." Tegan: "Adric kept files, didn't he? Besides, it gives me a chance to check up on you-know-who." (In Gallagher's notes, he is asked to include 'some fun between Tegan and Nyssa to prepare way for big ending. Last time they interact. Been together 1½ years. [...] Segue into some quiet humour.')

Turlough attempts to remove the Space-Time Element from beneath the TARDIS console.

■ The script has the Guardian's lines being spoken OOV (Out of View). "When I was commissioned, it was explained to me that, as a feature of the anniversary season, a number of characters from the Doctor's past were going to be reprised. The Black Guardian was to appear in the story after mine, but I was to prepare the way for his appearance without giving away too much in advance. So I put in this disembodied voice as Turlough's 'controller', speaking only through the little glowing contact cube and never appearing onscreen. It wasn't until I saw the finished product being transmitted that I realised what changes had been made; [...] with the result that my contact-cube device was already pretty familiar be the time I introduced it." – Gallagher in correspondence.

■ The 'Space-Time Element' had previously featured in *Arc of Infinity*, where it was established as an essential part of the TARDIS' travel mechanism.

■ In the script 'the cloister bell starts to toll', a sound effect omitted because, if it was tolling, Tegan should hear it in the next scene. *Logopolis* (1981) introduced the idea of the bell being an emergency communication.

Tegan discovers a strange instability in a corridor and calls out for the Doctor. The instability is also growing in Nyssa's room.

■ In the background, you can see Nyssa's fancy dress costume from *Black Orchid* and her red velvet outfit introduced in *The Keeper of Traken* (1981).

The Doctor (Peter Davison) answers Tegan's call and warns that they are in trouble.

■ In the script: 'The wall sparkles as if seen through a waterfall'.

Turlough closes the console panel and hides his crystal as the Doctor and Tegan enter. The Doctor uses the external viewer to look into Tegan and Nyssa's room.

■ Gallagher's 17 March notes mention that the scanner now has audio (there is a scene dedicated to its repair in *Arc of Infinity*); this meant the Doctor could order Nyssa to go through the door, rather than having her talking to herself before leaving of her own volition, as in the previous drafts.

In Nyssa's room a door with a skull motif appears out of the instability.

■ The script describes the design as a 'screaming skull' rather than the jawless design seen on screen.

■ Given that we later learn that the TARDIS has locked onto a section of corridor wall with no door, the appearance of a door with a skull motif is hard to explain except for dramatic licence. It seems to be the result of some confusion about whether the instability is revealing the door or the corridor beyond, and whether the door is being caused by the instability or being caused by the Doctor or the TARDIS to *escape* the instability.

Tegan is enthralled as Nyssa explains how to synthesise an enzyme.

> 'Stephen Gallagher was asked to include some fun between Nyssa and Tegan, to prepare the way for a big ending.'

The door opens and the Doctor tells Nyssa to run through. She finds herself in a bleak spaceship. The door begins to close, so the Doctor rushes into Nyssa's room and jams it with a chair.

■ In the script, the door to Nyssa's room is scorched and jammed and the Doctor has to force it open.

■ Something seems to have happened to the TARDIS' internal dimensions, as Nyssa's room is now only a few seconds' run from the console room!

The Doctor explains that the TARDIS locked onto the spacecraft as part of a fail-safe. He sets off after Nyssa.

■ Davison paraphrases the scripted line, "Like many things on the TARDIS, I didn't know it would still work."

Tegan and Turlough hear a scream and Tegan goes after the Doctor.

■ In Gallagher's novelisation, he reworks this scene so that Turlough manipulates Tegan into going after the Doctor.

The Black Guardian orders Turlough to follow Tegan. Once he does, the chair snaps out of the door and it fades away.

■ The production is a little off-script at this point. It is supposed to be a TARDIS doorway that opens into the corridor, which then vanishes leaving a blank wall. It doesn't make a great deal of sense that the TARDIS door should resemble the doors in the spacecraft. Maybe the chameleon circuit is trying to make it fit in?

A small pirate ship docks alongside the spacecraft. Tegan and Turlough hear an eerie wail.

■ The script specifies that the cry now comes more clearly, from a female voice. It's Inga, who we'll meet later, crying, "Somebody... please..." It seems the intention was that Inga's cries were distorted by the acoustic properties of the ship.

The Doctor finds Nyssa and tells her that he thinks they are on an old passenger liner.

■ In Gallagher's 17 March notes he is asked to clarify that Nyssa ran because she was pursued by the distortion. In the novelisation – Doctor: "Where did you think you were going?" Nyssa: "I had no idea. I got all scrambled up, and I didn't know where I was going."

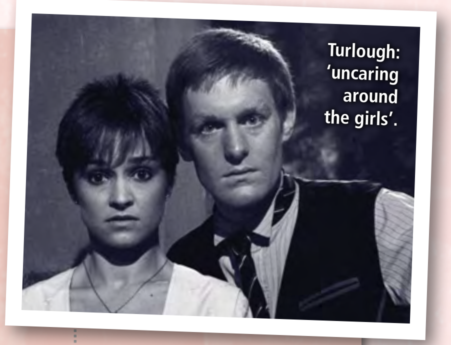
Two space pirates Kari (Liza Goddard) and Olvir (Dominic Guard) blast their way into the liner.

■ In the script: 'An explosion. The outer skin of the ship bursts inward. There's a high wind as air drains out. Dust and debris are whirled down the corridor.' Kari and Olvir are wearing 'close-fitting suits and smooth, anonymous helmets. [...] Their manner is that of police or soldiers entering a building and expecting trouble.'

Tegan and Turlough encounter a sinister robot drone.

■ In the script: 'The drone is small and battered, non-humanoid. From the front, its body shell presents an octagonal profile with diode lights and indicator panels on the face. Above this, in lieu of head, is a camera housing raised on a curved gooseneck stalk – it looks like the flattened head of a snake. Folded flat against the snake's sides [...] are angle-poise 'arm' mechanisms, each tipped with an evil-looking blade or drill facing forward like weapons at the ready.'

THE JOURNEY TO TERMINUS


Turlough: 'uncaring around the girls'.

The University of Hull Archive contains Stephen Gallagher's original notes for the story. It was entitled *Terminus* from the outset and was about a 'giant engine which overloaded and caused the original big bang chain reaction, now powering up to explode again. [It] is now a religious shrine at the heart of the known universe. Doctor joins a bunch of pilgrims on their way to shrine. Big deserted ship.' However a 'bunch of fanatics [are] preserving the overload, preying on the sick and crippled pilgrims who are travelling in a rip-off ship run by smiling crooks'. The monster is a minotaur, the 'guardian of the engines', and the pilgrims are visiting because the engine's radiation cures cancers.

Discarded ideas include that a huge ship 'tended by one man' collides with the pilgrims' ship, causing 'mass destruction and agony' so he has to offer to take them to their destination. The creators of the deserted ship are 'inhabitants of an over-universe', 'gods' that 'move extremely slowly [and] appear immobile to those from our side of the barrier'. In the control room 'the gods in armour are dotted around like statues [with a] black and white chequered floor' (Gallagher taking inspiration from the Middle English narrative poem *Sir Orfeo*). Only the minotaur is strong enough to move the control 'pushing against [the] resistance of the gods' hands'. The minotaur, a miserable being, is converted by the 'virgin sacrifice' of 'the first leper to be cured'.

Finally, Gallagher notes there should be 'skulls on doors', the trademark of the tour firm. A character called Olvir calls the ship a 'ferry to hell'. The 'priests' are 'little old men with cataracts and scars' and the minotaur is one of them who has transmutated due to exposure to the radiation.

Unfortunately Stephen Gallagher's original drafts of *Terminus* appear to have been lost. Gallagher's notes for his various drafts do exist, however, so the story's development can be pieced together. Gallagher was commissioned by script editor Eric Saward to write a story breakdown on 10 August 1981; he delivered it on 2 September. He met Saward to discuss the story on 14 October. Following this meeting, a script of the first part was commissioned on 15 October and delivered on 29 October. Gallagher met Saward to discuss the script on 9 November, and produced a second draft of Part One. This was discussed, along with scene breakdowns for Parts Two and Three, on 2 December. Gallagher delivered a third draft of Part One and first drafts of Parts Two, Three and Four, which were discussed on 29 January 1982. A fourth draft of Part One and second drafts of Parts Two, Three and Four were delivered piecemeal and discussed on 17 March, with a note to deliver '3rd drafts' by 26 April.

On 4 May the *Doctor Who* production office acknowledged receipt of these drafts, and on 26 June Saward wrote to Gallagher to say he would be reading them on holiday. He wrote again on 27 July enclosing a 'tweaked' version of the story. Gallagher made some minor revisions, and Saward sent him the revised scripts on 9 August with the note: 'Unfortunately after running the stop watch over them, they were found to be too long. Little of the dialogue has changed, but some scenes have been cut. If you have lost anything you particularly wanted to see, let me know as soon as possible, and I will see about getting it back into the script'.

So what can we glean about the early drafts of the story? Gallagher's notes on his first draft of Part One include Saward emphasizing that in a TV script, stage directions should be kept to an absolute minimum and that dialogue should be as simple as possible and delivered 'on the hoof'. However, he emphasizes that effects must be described in dialogue: 'Don't rely on the director to get this right!'

Gallagher's notes on the third draft of Part One include making the instability appear in a corridor, rather than the Cloister Room. Nyssa should be forced to run down the spaceship corridor by fleeing the shimmering, or heat, or explosions. Saward suggests dropping the call to Kari and Olvir's 'pirate chief' and asks that the 'small and unthreatening' drone be made 'evil'. Nyssa's illness is initially attributed to a head injury and Saward suggests ending the episode with the Lazars advancing on the Doctor.

The cliffhanger is resolved when the Lazars 'just walk past'. Intriguingly, Valgard is 'considered mad' by the other Vanir 'because he likes it on Terminus'. Saward advises changing all the references to sterilising steam to smoke, and says the Garm should be called by 'something better than a foghorn' and be able to speak. In Part Three, Kari develops the Lazar disease, Bor dies and there is a 'requiem' held for him when he is returned to the Vanir ('Slows it down. Is expensive'). And in Part Four Tegan accidentally works out how to use the liner's public address system and calls for help.

Saward also gave detailed notes on the character of Turlough at this point, so Gallagher changed the opening to being about Turlough sabotaging the TARDIS rather than the instability being due to an experiment of Nyssa's going wrong. In a letter accompanying his fourth draft of Part One, Gallagher wrote, 'The business with the Black Guardian has given me the handle I needed on the character. The line that I've taken has been to have him uncaring around the girls, eager and interested around the Doctor (almost an Adric clone... playing on the Doctor's weak spot). In the next ep, I'll have him surreptitiously lift a blade from one of the drones to keep the assassin idea on the boil.'

Kari and Oliver enter the control room and remove their enormous helmets. The ship doesn't match their briefing at all.

■ Gallagher's 17 March notes include adding some business/more scenes to justify their evaluation and changing 'treasure ship' to 'merchant ship'. In the novelisation – Kari: "There's atmosphere, but no crew. Doors that won't open. No cargo space. What does that mean to you?" Olvir: "No cargo?" Kari: "And it's supposed to be a merchant ship. I'm going to call the chief."

The Doctor and Nyssa reach the bridge, where Kari and Olvir hold them at gunpoint.

Turlough finds the door leading back to the TARDIS. He hears Tegan call his name and runs back, to see her being grabbed by hands from behind a door. He frees her and they go to look for the TARDIS.

■ In the script: 'A scaly, claw-like hand with an arm wrapped in filthy bandages shoots out and grabs Tegan's wrist. Tegan is too horrified to scream as she attempts to break the grip. Another clamps over her mouth and slams her back against the panel. A couple of other hands come out and wave around, searching to get a grip on something.'

The liner prepares to dock with another ship.

■ In his 17 March notes, Gallagher is asked to elaborate on the pirates and replace, "They're genuine" to, "They're harmless." In the novelisation of the resulting draft, the scene starts – Olvir: "But why run out?" Kari: "We won't be the first party he's dumped. He's found out something he didn't know before, and suddenly we're expendable." Olvir: (re: the Doctor and Nyssa) "And what about them, where do they fit in?" Kari: "They're harmless. But we can use their ship."

A Tannoy Voice (Martin Muncaster) announces that passengers should prepare to disembark. ►

A skull appears in Nyssa's room.

Olvir and Kari – space pirates!

Eirak, leader of the Vanir.

Two Vanir, in full protective outfits.

◄ ■ The Tannoy Voice is referred to simply as 'Voice' in the body of the script but 'Tannoy Voice' on the cast page, the closing credits, and the *Radio Times* billing. This elicited a letter from Tannoy Ltd that while they were 'suitably reassured by this evidence of the long term future of Tannoy' they had to point out that it is not a generic term for public address systems but a registered trade mark.

All over the ship, the skull doors slide open and the bedraggled passengers emerge.

■ In the script: 'Bent and ragged figures come shuffling through the doorways. They're Lazars (pronounced Lah-zars, as in Lazarus), disease-looking and repellent. All faces are covered, some by muslin hoods through which only a dim shadow of features can be seen.'

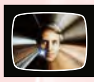
Olvir runs in terror from the bridge. Tegan and Turlough hide under the floor. The Doctor and Nyssa watch the forlorn figures from a staircase.

■ This action differs from the script, in which the Doctor, Nyssa and Kari are in a corridor blocked by Lazars in both directions. They are forced back into an alcove by the advancing Lazars. 'Some of the new additions are unhooded, bone-white skin, dark eyes and lips, an army of the living dead.'

"This is a leper ship!" yells Olvir. "We're all going to die!"

■ The reference to lepers provoked Eddie Askew of the London Leprosy Mission to write to the *Radio Times* accusing the Doctor of 'indoctrinating youthful watchers with medieval ideas about a mildly contagious disease [...and] perpetuating the ignorance and fear which still make life difficult for the world's 15 million leprosy sufferers'.

■ "The whole point of the story was here was a disease which was actually curable, but because of its huge social stigma it was being perpetuated throughout generations. Thousands were suffering needlessly. I think if he'd stayed watching for the whole story he'd have agreed with the philosophy behind it. The first episode had to establish the misery before showing the process." – Stephen Gallagher, **DWM** 139.



Part Two

FIRST BROADCAST: 16 FEBRUARY 1983

■ The lengthy sequence of the liner docking with Terminus was an unscripted addition.

The Lazars stumble past and the Doctor, Kari and Nyssa return to the bridge to look for Olvir.

■ The beginning of this scene appears to be by Saward. In the novelisation, it begins – Nyssa: "He isn't here." Kari: "I told you, we leave him." Doctor: "Leave him? That a hard set of rules to live by." Kari: "He knows it." Doctor: "We didn't have any choice about coming here. What about you?"

The Doctor tries to access the liner's computer.

■ In the novelisation – Kari: "So the chief paid Olvir's family for the contract and put him straight into training. His first time out, and he messes it up." Doctor: "And now you want to dump him." Kari: "That's how it goes." Doctor: "You didn't say that when your 'chief' did that to you."

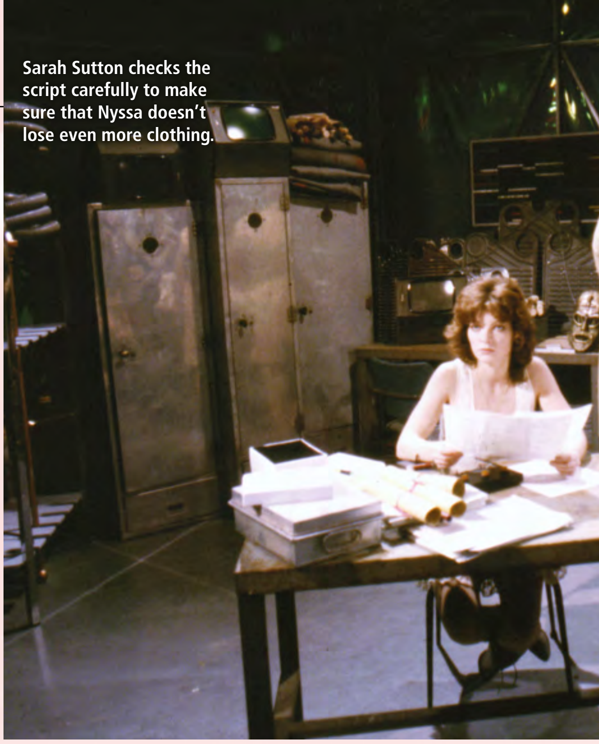
Nyssa finds Olvir huddled by the stairs.

■ In the script, Nyssa is already showing signs of illness: 'She closes her eyes and sways for a moment – still unwell. She takes a deep breath and then looks around.'

As Tegan crawls ahead through the underfloor ducts, Turlough consults with the Black Guardian.

■ In the novelisation – Turlough: "It's all going wrong." Guardian: "The Doctor still lives?" Turlough: "I haven't even seen him yet. I'm trapped with one of the others." Guardian: "Because you disobeyed me." Turlough: "I know. I'm sorry." Guardian: "A poor beginning to your service." Turlough: "I never killed anybody before." Guardian: "There are weapons all around you. Keep one close to hand. Make them trust you and then, when it is least expected, strike." Turlough: "I will."

Looking at a star chart, the Doctor notices that Terminus is at the centre of the known universe.



Sarah Sutton checks the script carefully to make sure that Nyssa doesn't lose even more clothing.

■ In the script, the end of the scene is quite different – Olvir: "It's an expanded star chart showing the position of Terminus." Doctor: "Nothing strike you about it?" Olvir: "It's just a hulk floating in space." Nyssa: "Look again." Doctor: "Terminus is at the exact centre of the known universe. I rather think that 'hulk' contains a lot of unanswered questions."

■ Astronomer Georges Lemaître (1894-1966) proposed the idea that the universe was expanding in a 1927 article, and two years later Edwin Hubble (1889-1953) observed that the more distant a galaxy is, the faster it appears to be moving away, calculated by observing the Doppler shift on its light. This law, known as Hubble's Law, means that every point in the universe will appear to the observer to be the centre of the universe; the universe's expansion is isotropic and homogenous and it does not have a central point of origin.

Tegan sees a figure in a corridor wearing armour. This is Eirak (Martin Potter), chief of the Vanir.

■ In the scripts, his name is spelt 'Eirik'; it's Eirak in the closing credits and *Radio Times* billings.

■ In the script: 'It's impossible to tell if he's man or machine. He wears a radiation suit modelled on medieval memento mori gravestone designs: bones and sinews are moulded in the surface like old brass, and the design of his completely-enclosing metal helmet owes something to the Sutton Hoo burial helmet.'

Eirak orders a drone robot to sterilise the liner.

■ The 17 March notes refer to a cut scene here, which corresponds to a scene in the novelisation. While the Doctor and Nyssa work at the computer – Kari: "They can't be trusted. They teamed up and took my gun away." Olvir: "You've got it back." "Kari: "That's not the point. Stick with your own kind and tell them nothing else." Olvir: "My own kind? It's our own kind who cut loose and dumped us here. You'd do the same to me now, if you got the chance."

Inside Terminus, a corridor leads into a stockyard marked with radiation hazard lines. A Vanir, Bor

THE BIG BANG THEORY

While the Doctor has made several visits to the end of time, he has so far avoided getting too close to the actual beginning. Indeed, in *Castrovalva* it threatens to destroy the TARDIS (though, perhaps erroneously, Nyssa refers to it as the creation of "the galaxy") while in *Four to Doomsday* (1982) the Doctor prevents Monarch from travelling to the Big Bang in an egomaniacal attempt to meet God. In *The Satan Pit* (2006) the Beast claims to come from before the 'cataclysm' in which the universe was created, although the Doctor is sceptical and the Beast may simply be testing his faith. Similarly, the Doctor may have been merely joking in *Destiny of the Daleks* (1979) when he slated Oolon Colluphid, author of the philosophical blockbuster *Origins of the Universe*, for not asking "someone who saw it happen". In *The Curse of Fenric* (1989) the Doctor explains to Ace that Fenric is an evil created at the Dawn of Time, while in *The Sarah Jane Adventures: Secrets of the Stars* (2008) Luke speculates that the Ancient Lights are from a previous universe and survived the Big Bang. Of course, the Doctor rebooted creation in *The Big Bang* (2010) while in the preceding episode, *The Pandorica Opens* (2010), we saw him visit Planet One, the oldest planet in the universe.

Interestingly, in the BBC *Doctor Who* radio serial *Slipback* (1985) its writer, Eric Saward, included a similar concept; the spaceship *Vipod Mor* travels back in time and explodes, setting off the Big Bang. How this fits in with *Terminus*, and indeed whether it fits in at all, is a matter of speculation.

BBC RADIO COLLECTION
DOCTOR WHO
SLIPBACK
A BBC RADIO 4 FULL-CAST DRAMA

> **"The point was, it's a curable disease, but because of its stigma, it's perpetuated throughout generations."**

(Peter Benson), enters the Forbidden Zone. His fellow Vanir, Valgard (Andrew Burt), calls him back, to no avail.

■ In the script: Bor is a 'ragged scarecrow of a man, obviously unwell and feverish'.

Valgard returns to Vanir HQ and gives Eirak the news about Bor.

■ In the novelisation Eirak is even more phlegmatic regarding Bor's disappearance – Eirak: "That's all we need. I'll have to revise the entire roster." Valgard: "Is that all you're going to say?" Eirak: "I've got a shipload of Lazars just arrived, we're under-strength and most of the men are too sick to work more than a half-shift. What do you expect me to say?" Valgard: "There must be something you can do." Eirak: "Like what? Grow up, Valgard." Valgard: "You've got a responsibility." Eirak: "This is my responsibility. To keep the Terminus running so that we all get some chance of staying alive. What Bor does is Bor's problem. The rosters and the work schedules are mine."

The Voice of Terminus announces that the liner is about to be sterilised and no return is permitted.

■ In the script the Voice continues: "Terminus Incorporated will accept no responsibility for the consequences of this warning."

Nyssa accesses a layout of the liner.

■ This shot was recorded as an insert during the remount, Sarah Sutton's final performance as Nyssa. As such, it loses Kari's scripted interjection of "So?" as Liza Goddard was not present.

■ In the script, this scene continues – Doctor: "It's too dangerous to split." Nyssa: "And if we're caught as a group the sterilising gas could kill us all." The Doctor (to Kari): "What do you think?" Kari: "It sounds sensible." Nyssa: "Good. I'll go with Olvir." Olvir: "Kari?" Kari: "We can keep in touch by radio." Doctor: "Then let's go... And good luck." It's not clear if this dynamic exchange was recorded and cut or not recorded at all.

Some evil-looking yellow gas is vented away from Tegan and Turlough.

■ The last part of this scene ("I feel sick...") was moved to later in the episode during editing.

Nyssa and Olvir make their way back through the liner. Nyssa feels ill and removes her skirt.

■ In the script, she 'fumbles with the bow of her skirt, releases it, allowing the garment to fall to the floor'. "I'd written the script assuming she'd still be wearing her original costume, which had a high collar closed by a brooch. When she contracted the disease she became feverish, so not unnaturally she loosened her collar, cutting her finger on the brooch's pin the process," Gallagher told *In-Vision*. "The first I knew of the alteration was when I received my BBC-typed version; instead of ripping open her collar, Nyssa had the classic line 'My stomach feels so distended' and dropped the frock." A dialogue negotiation followed and gave us the scene as it finally appeared." This corresponds with Gallagher's note of his 17 March meeting: 'Blood on brooch difficult to show – go for drips on floor.'

A drone grabs Nyssa and leads her away.

■ Parts of the Voice's dialogue was cut: "Attention. This is your final warning. [...] Drones will give assistance to those Lazars requiring it. [...] Stage-two sterilisation is about to begin."

The Vanir bring the Lazars into the Terminus receiving area. Valgard tells another Vanir, Sigurd (Tim Munro), that Eirak doesn't care about Bor.

The Doctor is stuck with an old Bor.

■ In the novelisation – Sigurd: "And what did Eirak say?" Valgard: "He didn't want to know. He was more concerned about the effect on the rosters." Sigurd: "Don't cross him, Valgard." Valgard: "He doesn't scare me." Sigurd: "He should. He's got too much power around here." Valgard: "He's a glorified clerk, that's all. Anybody could do what he does." Sigurd: "One of two have tried, and it's not so easy. Without Eirak, the Terminus won't work." Valgard: "That would be the company's problem." Siguard: "I'll tell you what the company would do. They'd starve us out and then find some other prison willing to sell off its hard cases as forced labour. Face it, Valgard, we just don't count."

Valgard leads Nyssa into Terminus while Sigurd goes to check on the 'Hydromel'.

■ Hydromel is an archaic name for an alcoholic drink made with fermented honey; a type of mead.

Sigurd locates a hidden cache of Hydromel in the liner and helps himself to one phial. "Bitter sweet taste of life."

■ As this scene is not mentioned in Gallagher's notes or novelisation, and does not follow the earlier line that a drone should have the Hydromel, it is presumably by Eric Saward.

Nyssa descends into the depths of Terminus as Olvir emerges from the liner.

■ In the script, Nyssa is 'looking down the centre of a vast open space. It looks like some bizarre futuristic parody of a cathedral under heavy interior restoration – scaffolding, tarpaulin sheeting, strung lights, and a much older structure underneath it all. Beyond the working lights, there is darkness.'

Valgard summons the Garm (RJ Bell) into the stockyard area.

■ In the script, the Garm is 'an immense figure seen only in silhouette. [...] It is dog-headed with two brightly burning red eyes (practical lights).'

In the liner, Kari tries her radio, but gets only interference due to a radiation leak – the wave pattern the TARDIS homed in on.

■ In the script the Doctor says it was the "fail-safe device on the TARDIS" that homed in on the pattern, but either way it seems an odd thing to say, as the TARDIS didn't home in on Terminus, it homed in on the liner and there was no mention or sound of a 'wave pattern' when it did.

Nyssa is placed in a Lazar ward.

■ In the script: 'The same basic shape and layout as both the equipment store and the Vanir HQ – but it's comparatively bare, not too clean and very poorly lit. The Lazars are mostly sitting on the floor along the walls. The worst of them are lying in rough bunks.'

The Doctor and Kari enter Terminus and look down the shaft.

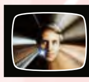
■ The Doctor's line "The centre of the universe" was an unscripted addition. In the novelisation, he says, "Dante would have loved this." ►

◄ **Kari wonders if the others have reached the TARDIS. The Doctor tells her that if they had, they would have replied by radio.**

■ The Doctor seems to have forgotten about the interference from the radiation leak!

■ In the script – Doctor: "Didn't your chief think there was anything strange about Terminus' position on the charts?" Kari: "He never said." This seems to have been changed because, of course, Kari's expedition wasn't *to* Terminus, but to the Lazar liner.

Kari is grabbed by Valgard. He throws her aside, then tells the Doctor he will kill him.



Part Three

FIRST BROADCAST: 22 FEBRUARY 1983

Kari knocks Valgard out by bouncing her laser gun ray off of some metal.

■ In the script, when Kari fires 'the continuous red beam is reflected off the metal at an angle: the second part of the beam passes behind Valgard. The Doctor pushes forward, causing Valgard and his helmet to pass directly through the path of the beam. There's a searing flash. Valgard releases the Doctor and clutches his head as he collapses.'

Nyssa speaks to a young girl with the Lazar disease, Inga (Rachel Weaver).

■ In the script, Sigurd evaluates Nyssa: "Speech centres untouched, could be a remissive." Nyssa tries to grab his arm, but Sigurd lifts it away without acknowledging her. "General weakness, poor grip."

■ Up until Gallagher's final draft, Inga was called 'Yoni'. The name was changed because, in Saward's words, 'it is an Indian colloquial word for a woman's genitals'.

Eirak discovers that the Company has reduced their Hydromel supply.

■ In the novelisation, the implications are even bleaker – Eirak: "Obviously they think we can get by on less. Or else we've not been performing well enough." Sigurd: "That's impossible" Eirak: "I don't know how they get their information. Spies, perhaps." Sigurd: "Bor's gone. Won't that help?" Eirak: "Not enough. We'd have to lose at least one more." Sigurd: "Then there's no way out of it." Eirak: "I just told you the way out."

■ The unscrupulous Company recalls a similarly enigmatic organisation in Gallagher's 1979 BBC Radio play *An Alternative to Suicide.*

Valgard enters that he has seen two intruders. Sigurd thinks they must be agents from the Company. Eirak offers to step down in favour of Valgard if he brings back the spies.

■ In the novelisation, the reason for Valgard's mission is quite different – Eirak: "There isn't enough Hydromel to go around, so I'm making a little bet with Valgard. He's had his last shot. But if he can put right his mistakes, he can have my supply."

■ In the script, the scene ends with Eirak saying, "Come on, we've got Lazars to move."

Nyssa asks Inga what the Garm is. "You'll find out soon enough," Inga replies.

■ In the script, this is followed by a brief scene of the Doctor and Kari passing a dark area. 'As they do, the twin red lights of the Garm's eyes are seen. It starts to move forward.'

Sigurd finds Olvir in the equipment store; thinking he is a Vanir, he tells him to help move the Lazars.

■ In the script, there's an explanation as to why the Vanir need Bor's armour when they have spares – Sigurd: "What do you think you're doing?" Olvir: "My helmet's damaged. I'm looking for a new one." Sigurd: "That's junk. You can have Bor's when his body is found." Olvir: "Of course... I'd forgotten."

In the liner, Tegan and Turlough sneak past a drone.

■ In the script, Tegan sees two drones 'carry out some work on a duct'. Turlough: "I wouldn't risk it." Tegan: "Aren't they maintenance drones? They're safe enough." Turlough: "Yes. But if they're programmed to round up intruders they could be trouble." This scene was abandoned during recording as the drone props failed to work.

Olvir, now disguised as a Vanir, watches Valgard enter the Forbidden Zone.

■ In the script – Valgard: "Sent you to check on me?" Olvir: (confused) "No." Valgard: "Tell Eirak I'm going. Also tell him I'll be back to make him keep his promise."

Eirak selects Nyssa to be the first to be treated.

■ In the novelisation – Nyssa: "But others are worse than me." Eirak: "The fittest ones go first. There's some kind of quota going, and most of these corpses won't fill it. So just co-operate and don't mess up our chances."

In the Forbidden Zone, the Doctor and Kari find Bor dragging some junk along on his cloak.

Olvir poses in what every well-dressed space pirate should be wearing in 1983.

> **'The unscrupulous Company recalls a similar organisation in Gallagher's 1979 play *An Alternative to Suicide.*'**

■ The script contains the lyrics of the song that Bor 'sings breathlessly, tunelessly and without much regard for the words':
"And if Evangeline / Asks what become of me / Just tell her that I'm / Across the purple sea / In the cold ground / And sleeping peacefully / Don't tell her that / I'm back in jail..."

Tegan and Turlough go to the liner bridge, where Tegan sees a map.

■ She describes it as being like a diagram from when they thought the Earth was at the centre of the universe, referring to the geocentric system of astronomy theorised by Ptolemy.

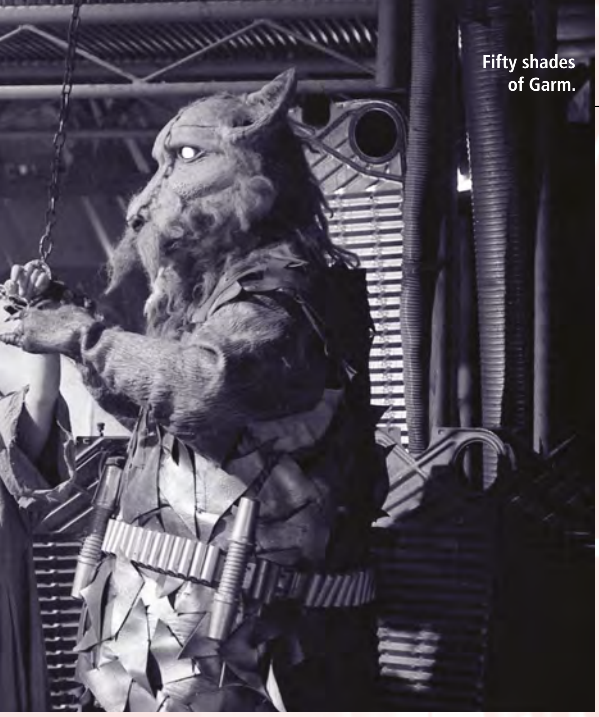
■ In the script, rather than ending with Turlough saying, "Strange, isn't it?", the scene ends with him flicking switches at random – Tegan: "Hey!" Turlough: "It's only a computer. It might even tell us something useful."

Bor leads the Doctor and Kari to the engines, where he is piling up junk to wall-in a radiation leak.

■ In the script, the damaged engines of the Terminus ship are 'large spherical reactor globes. [...] The central globe is split, and the crack glows with the brilliance of the contained energies. Bor is now by this crack. There's a heap of junk, scrap and odd machine parts stacked in front of the crack, partly covering it.' Kari observes: "They enormous." Doctor: "And unstable."

Bor warns that one of the engines has already exploded and another one will go soon.

■ In the novelisation, Bor explains about the radiation: "I used to monitor the levels. My name's Bor. Every time it gets worse, the forbidden zone gets bigger. But this time it's more serious." Doctor: "In what way?" Bor: "These are the



Fifty shades of Garm.

WHERE ELSE HAVE I SEEN...?

LIZA GODDARD (1950-)

Kari

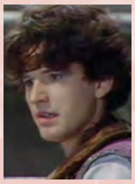
TV appearances include: *Take Three Girls* (1969-71) as Victoria; *The Brothers* (1976) as April Merroney; *Roll Over Beethoven* (1985) as Belinda Purcell; *Bergerac* (1983-89) as Philippa Vale (*aka* 'The Ice Maiden', recurring guest star); *Woof!* (1989-97) as Mrs Jessop.

Film appearances include: *Ooh... You Are Awful* (1972) as Liza Missenden Green; *Run for Your Wife* (2012) as Lady in Gym Class.

DOMINIC GUARD (1956-)

Olvir

TV appearances include: *The Hello Goodbye Man* (1984) as Glenn Harris; *A Woman of Substance* (1985) as Winston Harte.



Film appearances include: *The Go-Between* (1971) as Leo; *Picnic at Hanging Rock* (1975) as Michael Fitzhubert; *Absolution* (1978) as Benjamin Stanfield; *The Lord of the Rings* (1978) as Pippin; *Gandhi* (1982) as Subaltern.

ANDREW BURT (1945-)

Valgard

TV appearances include: *Emmerdale Farm* (1973-76) as Jack Sugden; *Blake's 7: The Harvest of Kairos* (1980) as Ven Jarvik; *Gulliver in Lilliput* (1982) as Gulliver; *The Two Gentlemen of Verona* (1983) as Third Outlaw; *Campion* (1989-90) as Chief Inspector Oates; *I'm Alan Partridge* (1997-2002) as the Voice of Radio Norwich and Frank Raphael; *Look Around You* (2005) as Sebastian Jackson.

PETER BENSON (1943-)

Bor

TV appearances include: *The Devil's Crown* (1978) as Blondel; *Henry VI* and *Richard III* (1983) as King Henry VI; *The Black Adder* (1983) as Henry VII; *Heartbeat* (1995-2009) and *The Royal* (2003) as Bernie Scripps.

Film appearances include: *The First Great Train Robbery* (1979) as Station Despatcher; *Tess* (1979) as Religious Fanatic; *Hawk the Slayer* (1980) as Black Wizard.

engines of the old Terminus ship. Know what would happen if one of these exploded?" Kari: "We'd be in big trouble. They don't just explode, they chain-react."

Valgard appears and tells Bor not to speak to them, as they are company spies.

■ In the script – Valgard: "What have you done to him?" Doctor: "Nothing." Valgard: "You've been torturing him! Look at his condition." Bor: "Have they? I can't remember..." Doctor: "The damage to his armour was caused by an explosion." Valgard: "Doesn't look like it to me."

■ The issue of 'company spies' keeps coming up in Gallagher's 17 March notes, with Saward worried about the rationale behind them and suggesting they are the equivalent of health inspectors, before advising Gallagher to reduce references to the company.

The Doctor struggles with Valgard, knocking him into Bor's pile of junk.

■ In the script, Valgard is whipped aside, spinning into the wall of junk, partially demolishing it. 'The full brilliance of the escaping radiation floods out over him. He screams and fall aside.'

The Garm emerges from the shadows, picks up Bor and carries him away.

Turlough tells Tegan they need to recreate the door and tells her to wait on the bridge.

■ This is a slightly more substantial scene in the script. It begins with Turlough flicking the last of the switches – Turlough: "Nothing." Tegan: "It would be more practical to find the Doctor." Turlough: "Not at all. It would be more practical to recreate the door we entered this ship by."

The Doctor and Kari enter the Forbidden Zone. The Doctor wants to find out what Bor discovered.

■ In the novelisation – Kari: "But what's the point? He's crazy." Doctor: "Crazy to think he could make an effective radiation shield out of junk, yes. But he knew what he was talking about." Kari: "I wish I did." Doctor: "They're using a leaky containment drive as a kill-or-cure, that's risky enough. If we don't get out of here soon, we'll glow in the dark for the rest of our lives."

Bor tells Sigurd that the pilot of Terminus is going to fire up the engines and cause another Big Bang.

■ In the novelisation, Eirak asks: "Did he say why he went into the zone?" Sigurd: "I can't make sense of it." Eirak: "Well. One less on the rosters."

■ "The Big Bang" was a term pejoratively coined by astronomer Fred Hoyle (1915-2001) as part of a radio broadcast criticising Georges Lemaître's theory that the universe had expanded from a single point, a theory further developed by Edwin Hubble. The widely-but-not-universally accepted theory proposes that the universe began about 13.8 billion years ago with a singularity almost immediately followed by cosmic expansion.

Turlough consults with the Black Guardian, who tells him he can recreate the door to the TARDIS by using the emergency bypass switch under the floor.

The Doctor and Kari enter the control room of Terminus and discover the dead pilot.

■ In the script: 'Reclining in the couch is a suited body, half as big again as a man, the contorted alien face half-hidden by the tinted bubble of a goldfish-bowl helmet. But what can be glimpsed has the look of the screaming-skull design'.

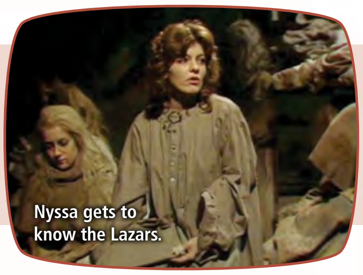
The Garm chains up Nyssa by the leaking engine. Olvir tries to release her but is attacked by Valgard.

The Doctor realises that Bor was wrong about one of the engines having exploded. The pilot must have jettisoned some unstable fuel, starting a chain reaction which led to 'Event One'.

■ 'Event One' was established as a *Doctor Who* term for the Big Bang in *Castrovalva*.

■ In the script – Doctor: "He was nearer the truth when he said the fuel was unstable. Look at this panel here. Terminus was once capable of time travel."

■ Which poses an interesting question, with three possible answers. Either Terminus is from another, previous universe; it is from the same universe that it created (an example of a bootstrap ►



Nyssa gets to know the Lazars.

Woof!

Nyssa takes on Olvir...

"It's the beginning of the end, boys!"

◄ paradox, as explained at the beginning of *Before the Flood* (2015)); or it is from a universe which it eradicated by travelling back in time and changing history by setting off a big bang (an example of a grandfather paradox).

The Doctor explains the ship was sent billions of years into the future by the shockwave.

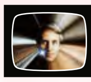
■ In the script – Doctor: “The pilot time jumped the ship forward a few hours and left the jettisoned mass behind to burn itself out… unfortunately, he didn’t know how unstable the fuel was.”

■ In the novelisation – Doctor: “He obviously thought it would be a localised reaction and no danger to anybody. Unfortunately the chain reaction just got bigger and bigger…”

Under the floors of the liner, Turlough pulls at a wire, causing an explosion.

■ Director Mary Ridge was concerned that it appeared that Turlough’s actions in the liner set off the subsequent events in Terminus. In the rehearsal script, Turlough kicks away some cladding, revealing the emergency bypass and some green light. He flicks a loose cable and it arcs and explodes. Saward rewrote this to be more accidental; Turlough flings some cladding up into the corridor, which causes a floor plate to fall on top of him. However, the television episode seems to follow the rehearsal script rather than the rewrite, so the issue of it looking like Turlough sets off the computer remains.

In Terminus, the computer starts an automatic sequence to jettison the unstable fuel.



Part Four

FIRST BROADCAST: 23 FEBRUARY 1983

The Doctor realises it’s a matter of stopping a red control lever from clicking all the way down.

■ In the script, the scene ends with the Doctor noticing the lever: Doctor: “But for a start, I think we should see if we can reset that handle.”

Olvir knocks Valgard down as the Garm carries Nyssa away.

■ In the script, it’s clearer that the Garm is using the radiation to cure Nyssa. ‘As they fight, the Garm enters, knocking over part of Bor’s junkhouse. The brilliance of the unleashed radiation blazes around Nyssa as she screams.’

The Doctor tries to avert a second big bang!

Turlough in unharmed and Tegan helps him unplug the emergency override. They hear the Voice announcing that the liner is about to leave. Tegan runs to the bridge and aborts the launch by hitting a control panel.

Nyssa wakes up alone in a recovery room.

■ In the script, Nyssa reacts to her hands by saying, joylessly: “I’m better… in the infection is going.” The Voice states: “This is a sealed decontamination unit. Do not attempt to leave or to re-contact those you left behind. No return is permitted.”

The Doctor attempts to move the lever with a crowbar, to no avail. Kari is amazed the ship is still operational.

■ In the script – Kari: “But still functioning? And look at the pilot: he hasn’t decayed at all. And you’d hardly say the atmosphere here is sterile.” Doctor: “Have you heard of time slip?” Kari: “No.” Doctor: “It’s another dimension of time. A plane where time functions much more slowly.” Kari: “What?” Doctor: “Until now, I had always considered it an unsubstantiated theory. Even a legend.” Kari: “What are you saying?” Doctor: “We’ve come face to face with a legend.” Kari: “That’s ridiculous. How do you know?” Doctor: “If you’re right, and I’m not saying I believe you, how much time has passed since the pilot jettisoned the fuel?” Doctor: “On our time scale: a few minutes”. Kari: “This is madness.” Doctor: “If I’m right, the time differential will make it impossible for us to move that lever. It would take the strength of a giant.”

> ‘Peter Davison had thought that the pilot was meant to be alive… but in the finished episode, the pilot is clearly a decomposed corpse.’

■ The deletion of this material led to some confusion; the pilot was initially covered in cobwebs, until Davison said that he thought the pilot was alive and moving very slowly in its own space/time, so the cobwebs were removed. However, in the finished episode, the pilot is clearly a decomposed corpse.

■ In the novelisation, the Doctor’s explanation of a time slip is quite different – Doctor: “Something that can happen if you try to make a jump through time without any adequate form of control. […] You arrive with your timescale way out of alignment with your surroundings; subjective time seems normal, but it’s passing much more slowly in relation to everything else.” Kari: “You mean… the whole Terminus is on slow time.” Doctor: “A neat way of putting it. […] What we’re witnessing is a high-speed emergency programme to deal with an unstable engine – except that it’s taken several hundred years to get this far.”

■ The idea of a being in slowed down in time recalls Queen Xanxia from *The Pirate Planet* (1978) and was featured in a similar way in *Hide* (2013).

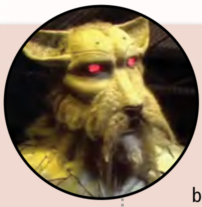
The Black Guardian tells Turlough he is a poor investment and his crystal explodes.

Faced by the Garm, Olvir tells it he is unarmed. The Garm can talk and explains that it draws the disease from the Lazars.

■ Paraphrasing its line: “I drive the disease from them. All would die, but many survive.”

■ In the script: ‘The Garm’s voice is an inhuman, bass-magnified whisper: it seems to come, not from the Garm, but from all around the Terminus itself. Through all the distortion, there’s a quality of gentleness in the voice.’

THE NORSE CODE



Gallagher drew on Scandinavian mythology to give the story a suitably bleak and medieval feel. The Garm is a dog encountered by Odin on his journey into Hel (*ie* hell) in the Old Norse poem *Baldrs draumar,* and whose howls portend the apocalyptic Ragnarök in *Völuspá*. *Völuspá* is also the source for Borr, Odin’s father, and the Vanir, one of two warring factions of gods. Sigurd, Valgard, Eirik, Kári and Olvir are all names from the Icelandic *Njáls saga*; when time *Terminus* was written, a translation by Magnus Magnusson and Hermann Palsson was available as part of Penguin Classics.

There is no evidence that leprosy was ever called ‘Lazar’s disease’; however, people suffering from leprosy were confined to ‘Lazar Houses’ named after Lazarus, the patron saint of lepers (Lazarus being a beggar in a parable in the Gospel of Luke, and not the much more famous Lazarus of Bethany resurrected in the Gospel of John). Amusingly, Lazar disease is used as an example in *Introduction to Research Methods and Data Analysis in the Health Sciences* by Gareth Hagger-Johnson (2014).

The Doctor finds the Garm control box in the stockyard and uses it to summon the Garm, as Olvir attempts to enter the recovery room.

■ The sequence here is quite different in the script, which consists of: Olvir works on the lock; the Garm moves towards the signal; Nyssa listens apprehensively in the recovery room. The brief scene of Nyssa crouching behind the door was an unscripted addition.

Olvir breaks into the recovery room and is pinned to the floor by Nyssa.

■ In the script, this is a more comedic moment: Olvir kicks the door open and rushes in, and we hear a crash as Olvir hits the floor. We then cut to inside the recovery room, where Olvir is spread-eagled on the floor and Nyssa is kneeling on his chest.

Nyssa explains that she was cured by being given a dose of radiation.

The Doctor, Kari and the Garm return to the control room of Terminus. The Garm must return the lever to its original position or it will be the end of the universe!

■ In the script, the engines are beginning to overload. 'The whole scene is becoming burnt out and bleached.' There is then a model shot of the Terminus engines beginning to pulse and a shot in deep space where 'Terminus and the Liner writhe like two monsters gripped in battle'.

Terminus shakes. Bor announces it is the beginning of the end.

The Garm resets the handle, the Doctor disconnects the computer and Terminus stabilizes. In return for its help, the Doctor destroys the Garm's control box. Next, they must disconnect the control lines to the engines.

■ In the novelisation – Doctor: "We finish what Bor started. If we break the control lines, we'll be making double-sure that this can't happen again."

The Doctor is reunited with Nyssa, who explains that she has been cured. She thinks she could make the process safe with the Garm's help.

■ In the novelisation – Nyssa: "They're using crude radiation to cure the Lazar disease." Doctor: "I suspected something like it." Nyssa: "But the system they use is nearly as dangerous. There's got to be some way of making the Terminus company understand." Doctor: "You've thought of a better way?" Nyssa: "Ask the Garm. He's used to handling radiation, but they just treat him like a slave."

The parting of the ways, 1983 style.

Bor wakes up and tells Sigurd he is relieved that this is not in the afterlife. Valgard enters with the Doctor, Nyssa, Kari and Olvir, and the Doctor shoots open the lock on the Hydromel case.

■ The Doctor blowing the end of the laser gun like a sharp-shooter was an ad-lib by Davison.

Nyssa examines the Hydromel and confirms she can not only synthesise it, she might even improve on it. Then Eirak returns. Valgard, Sigurd and Bor say it is time they had a little chat about the future of Terminus.

■ In the script, this scene ends with the Doctor asking to be shown back to the liner, rather than the engine.

Valgard takes the Doctor and Nyssa back to the liner, where they find Tegan.

■ In the script, this part of the scene is set in the Terminus 'receiving platform', with Tegan appearing begrimed and bedraggled, caught unawares as the liner door slides up.

The Doctor tells Valgard to inform the authorities about Terminus so the Company cannot retaliate.

■ In the novelisation – Doctor: "You need publicity. Get rid of the secrecy that surrounds this place, and Terminus Incorporated won't be able to do anything against you. Forget the shame and mystery, and emphasize the treatment." Valgard: "There isn't any treatment without the Garm. You've seen to that." Doctor: "I took away the compulsion, that's all. I'm sure you'll have no problem if you invite him to co-operate."

Nyssa gives the Doctor the news that she has decided to stay.

■ With studio time running out, rather than wait for the receiving area set to be lit director Mary Ridge tried recording this scene on the TARDIS set. "The whole thing had just gone very, very badly and everything had been delayed," Davison told **DWM** in 1994. "And I said, 'Well, how are we going to do this? We've got to block the scene out'. They said, 'No time to block. Just go on and say the lines!' [...] So we walk on the set, and suddenly it was the equivalent of live television. [...] You're just making it up!" However, the studio lights were then switched off and the scene was remounted in the second studio block.

Nyssa tells the Doctor that with her skills, she can help the Vanir run Terminus. The Doctor wishes her luck, and she kisses him on the cheek.

■ In the script, they chastely shake hands.

■ Nyssa's subsequent life features in the BBC Books novel *Asylum* (2001) and the Big Finish audio *Circular Time: Winter* (2007); she then rejoined the Doctor, Tegan and Turlough, immediately after *Enlightenment*, in the Big Finish audio *Cobwebs* (2010).

Tegan hugs a tearful Nyssa.

■ In the script: 'Tegan and Nyssa embrace. Both women are crying. The Doctor watches, a small lump in his throat.'

Meanwhile, Turlough wakes up in the TARDIS console room. The Black Guardian warns him that this is his last chance to kill the Doctor!

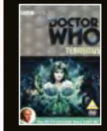
■ In the script, the Black Guardian makes his first appearance in the story on the scanner screen with the line, "This is your last chance, boy."

■ On the DVD commentary, Gallagher recalls that Saward wrote the closing scenes; however, Nyssa's departure and the cliffhanger are largely identical to those in the novelisation, based on Gallagher's final draft, suggesting that they were Gallagher's work.

■ Will Turlough succeed in his mission? The story continues in *Enlightenment*...

Turlough: up to no good with the Black Guardian's crystal.

FURTHER INFO



DVD
COMPANY BBC DVD
YEAR 2009
CAT NO BBC DVD 2596B
AVAILABILITY Available as part of *The Black Guardian Trilogy* box set

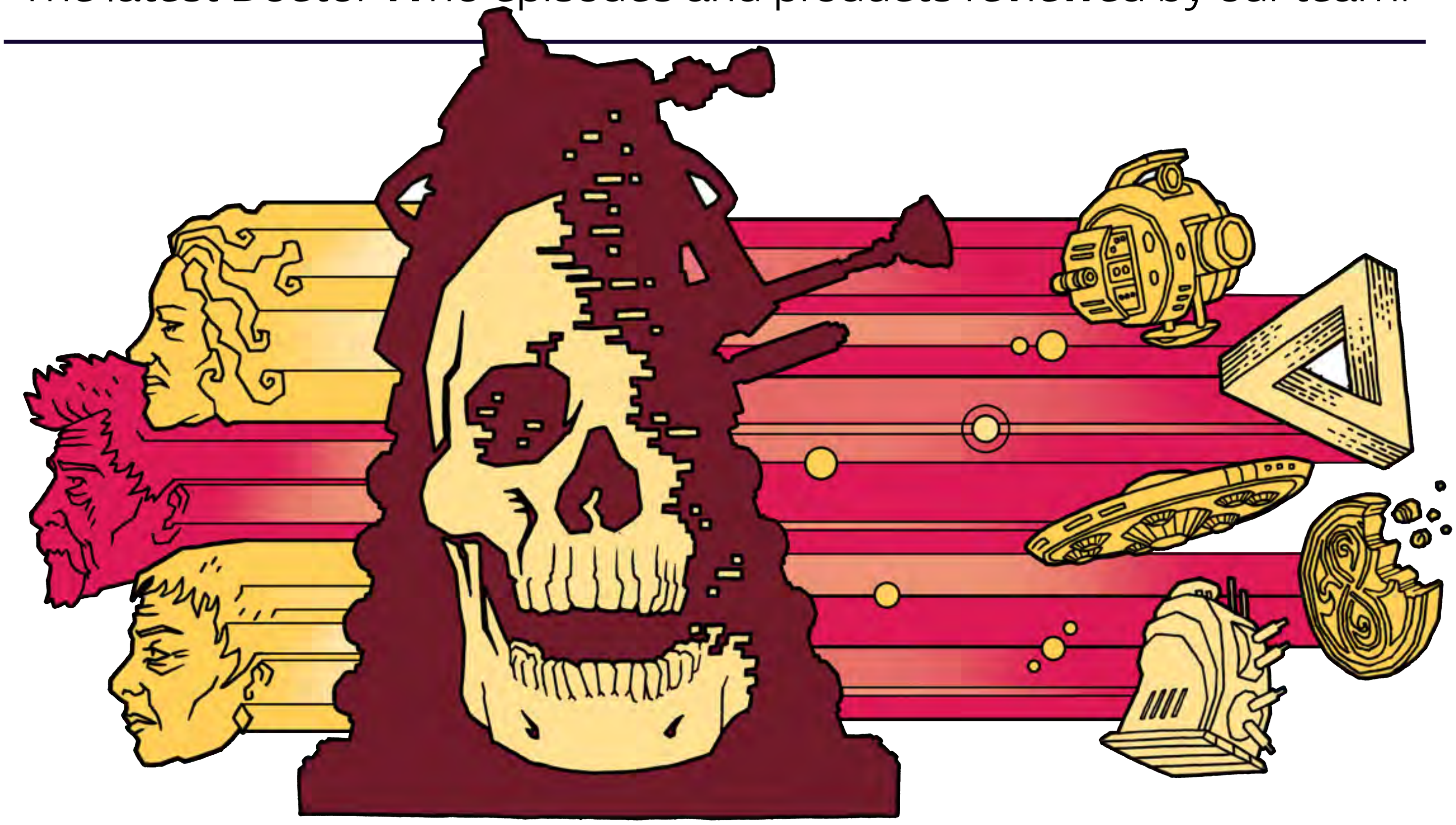
VIDEO
COMPANY BBC Video
YEAR 1993
CAT NO BBCV 4890
AVAILABILITY Ejected into the void

NOVELISATION
COMPANY WH Allen & Co PLC/ Target Books
YEAR 1983
BOOK NO 79
AUTHOR Stephen Gallagher (as John Lydecker)
AVAILABILITY Ejected into the void

THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team!

ILLUSTRATION BY **JAMIE LENMAN**



AUDIO FREQUENCIES

BIG FINISH
AVAILABLE FROM bigfinish.com

In the latest audio stories from Big Finish, we find out what Leela got up to during the Time War…

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS MONTH

- *The War Doctor Volume 4: Casualties of War*
  RRP £20 (CD/download)
- *The Eternal Battle* (featuring the Fourth Doctor)
  RRP £10.99 (CD), £8.99 (download)
- *The Contingency Club* (featuring the Fifth Doctor)
  RRP £14.99 (CD), £12.99 (download)
- *Gardeners' Worlds* (featuring the Third Doctor)
  RRP £2.99 (download only)
- *The World Beyond the Trees*
  (featuring the Eighth Doctor and Liv Chenka)
  RRP £2.99 (download only)

"He says he's a man of peace, but he walks in war." Oh, Bill Potts – if only you knew.

When John Hurt appeared in *Doctor Who* in 2013, it was supposed to be a one-shot deal – a creative workaround to cover the absence of Christopher Eccleston. But once this show gets its claws into you, it's reluctant to let go, and the War Doctor has gone on to enjoy a prolific afterlife in books, comics and – most unexpectedly perhaps – with Hurt himself gifting us another 12 hours of adventures for Big Finish. With final trilogy *Casualties of War* landing within weeks of the great man's passing, we surely have more reason than ever to be grateful that Eccleston – ruddy legend though he is – was washing his hair.

For anyone still not familiar with this Doctor's *modus operandi*, he sets out his stall fairly early in the opening chapter, *Pretty Lies*. "I'm the stuff of nightmares," he growls in that famous sandpaper rasp. "I'm a murderer, a warrior, a demon let loose in the time stream. A man who's lost his conscience, his friends, even his name."

At least, that's what he *wants* us to think. Unluckily for him, he's accompanied on his latest skirmish by an overexcitable war reporter who re-edits this self-flagellating testament into a call to arms, insisting that, "People need heroes, not bleeding hearts." Whether by accident or design, Guy Adams' script could scarcely be more topical as it taps into that hottest of hot button topics: *#FakeNews*.

Meanwhile, the Doctor's realisation that his very presence has made the people of the planet Beltox sitting targets for the Daleks, only serves to add an extra burden of guilt for his back to bear.

And that's the trade-off at the heart of these stories: yes, we get John Hurt (and, as a bonus, Jacqueline Pearce's patented ice queen act as hawkish Time Lord neocon Cardinal Ollistra), but history decrees we can only ever have him on a war footing: tonally, we're denied much of the light and shade that normally characterises *Doctor Who*. These are tough, rugged

Louise Jameson and John Hurt, stars of *Casualties of War*.

dramas dominated by talk of batteries and blockades and the crump of artillery shells, with little wiggle room for whimsical romps with Robin Hood or robots made of liquorice allsorts. That said, they aren't without a certain flinty gallows humour, as embodied in what one character calls the Doctor's 'sour wit'.

The Time War, too, was always destined to work better as an abstract idea: the Tenth Doctor once spoke of the hell of "the Skaro Degradations, the Horde of Travesties, the Nightmare Child, the Could-Have-Been King with his army of Meanwhiles and Never-Weres." So one of the few disappointments of *The Day of the Doctor* was finding this translated to the screen as an old-fashioned scrap with laser guns and spaceships, and stuff blowing up. For a conflict fought in four dimensions, the Time War seems to have been a surprisingly physical, boots-on-the-ground affair – which, over a protracted run, risks the listener ending up as battle-weary as the Doctor himself.

> **'How beautiful that it's Leela, the warrior empath, who still recognises the Doctor's eyes in the man who will not bear his name.'**

Hooray, then, for Andrew Smith's *The Lady of Obsidian*, which comes closer than most to dramatising the true cost of this war to end all wars. And the victim chosen to illustrate that cost? Our own dear Leela. An early casualty of the war, the noble savage was thought killed in the tantalisingly named Battle of the Pillars of Consequence. In reality, she was the victim of an experimental weapon that fractured her into every possible timeline, overwhelming her with memories not just of a life lived, but all the lives she might have lived – the roads taken and not taken. Unable to disentangle history from possibility, she can't even recall whether she had children, and whether those children lived or died. "There were no children," the Doctor tells her, baldly. "That is what you offer me?" she replies. "That awful truth?"

It's powerful stuff, beautifully played by Louise Jameson, clearly relishing some of the best material she's had in 40 years of playing the part.

Pairing this icon of 70s Saturday teatimes with the War Doctor is also a gratifying way of knitting John Hurt into *Doctor Who* mythology, and making him feel even more a part of the family. How beautiful, too, that it should be Leela, the warrior empath, who still recognises the Doctor's eyes in the man who will not bear his name.

Concluding instalment *The Enigma Dimension* brings the Time War to the very heart of Gallifrey, with Daleks in the Panopticon and the Time Lords apparently defeated. There's an intriguingly abstract, metaphysical nature to threat-of-the-week, which the Doctor likens to "trying to destroy poetry with a battleship." He also claims that "conversations are the opposite of war" – and yet writer Nick Briggs is upfront about his love of a good war story, and his approach as Big Finish exec producer has been to include as much whizz-bang action as dialogue. There are times here when that action is straight out of a *TV Century 21* comic strip – it's hard not to share Briggs' obvious delight at being able to shout "begin extra-dimensional destructor beam activation!" into a ring modulator for a living – but he's smart enough to keep the climax a smaller, more personal affair: a story about people, not explosions.

It ends, in fact, with Hurt's Doctor contemplating a drastic final solution, and wrestling with his own "Do I have the right?" moral dilemma. It feels like a fitting place for this particular incarnation's story to end – at least until he's ready to take his final stand alongside his skinny boy future selves.

"It may be that we never get to work with him again," says Briggs, somewhat poignantly, in the bonus material, recorded a few months prior to Hurt's death. "But it's been a very special moment in my life to have times and chats with John. He's a legend."

And for the rest of us? Really, there's only word to describe how we ought to feel about John Hurt lending his gifts to our little show in the final act of his extraordinary life. And that's privileged. ►

AUDIO READING

BBC AUDIO

REVIEWED THIS MONTH

- *The Lost Planet* written by George Mann.

With the Twelfth Doctor temporarily between companions on television, spin-off ranges have helpfully filled the gap with some new friends. **DWM**'s comic strip, for example, has seen our hero hanging out in 1970s London with student Jess Collins and her brilliant family. But this present range of talking-book adventures has looked to the other side the pond and has the Doctor travelling with American brother and sister Brandon and Alex Yow.

The Lost Planet, their second story, is written by George Mann and picks up soon after the events of their début, *The Lost Angel*. (Clock the naming convention. The '*Lost*' series of audiobooks will continue.) Brandon and Alex are aboard the TARDIS and going through some familiar new-companion experiences. They're awed by the size and scale of the ship – "an interior like a film set," reckons Brandon – but also daunted by the bonkers, unpredictable man who's in control of it. Even though these tropes have been troped approximately seven thousand times before in *Doctor Who*'s history, these sequences still feel fresh and alive – and that's a testament to Mann's writing. His stylish and descriptive prose grabs you straightaway. We see the Twelfth Doctor through inquisitive new eyes, feel Brandon and Alex's fear and excitement, and also get a sense of how extraordinary it must be to travel in time and space. The storytelling moves quickly, efficiently and is never dull, and it's helped by some on-the-money incidental music.

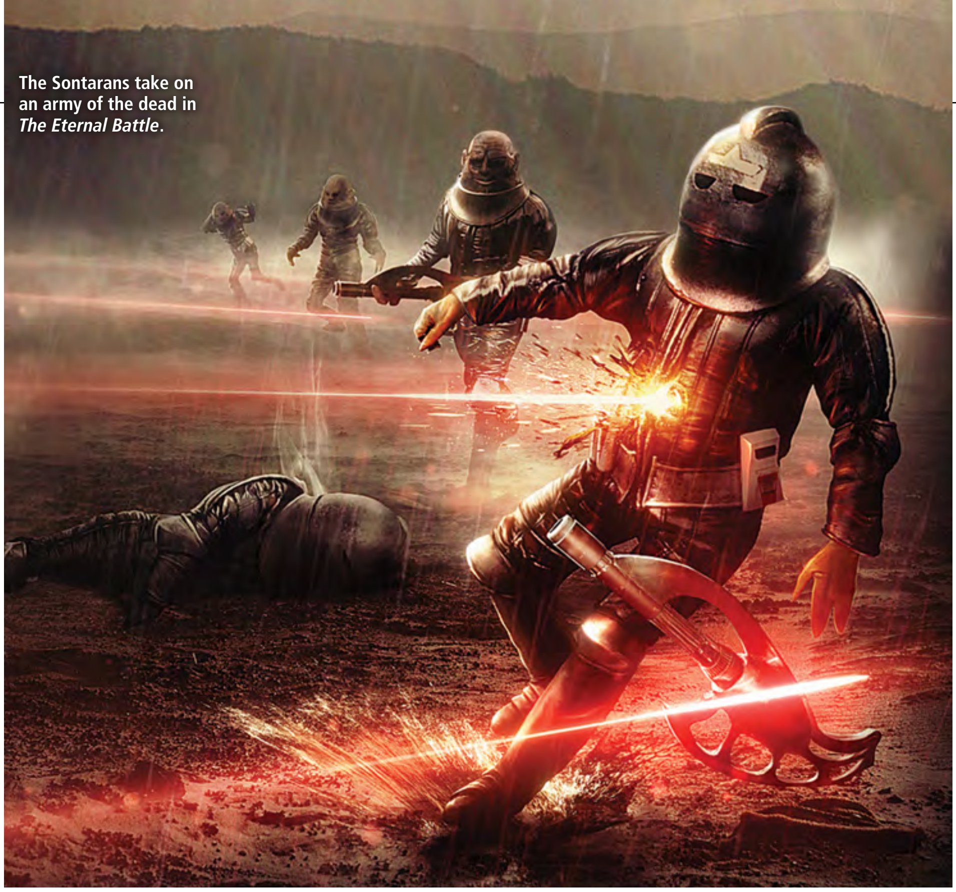
The plot kicks into gear when a fault in the TARDIS' innards leads to it powering down. It seems there's been an infestation of dandelion-like weeds, which are weaving throughout the whole ship. They're growing everywhere – consuming circuits, enveloping books, even penetrating the Doctor's beloved electric guitar. (Don't worry: just as you're thinking *The Day of the Triffids*, Alex references the influence.) Then, as they investigate this verdant growth while the Doctor tinkers with his machine, the brother and sister find a seemingly magical door. Behind it is not a room but an entire, forgotten planet – a vast vista of meadows and snow-capped mountains – where they soon discover a strange civilisation…

The focus in *The Lost Planet* is firmly on the new characters, Brandon and Alex. Not only do we mostly experience events from Brandon's point of view, but the Doctor is 'off-screen' for long stretches. Given the presence of American companions, therefore, it was a smart move to invite actress Nicola Bryant to narrate the story. She obviously has form for US accents in *Doctor Who*, and her TV-show character, 1980s companion Peri, is actually namechecked when the Doctor discusses the TARDIS's ability to translate foreign accents and languages. Bryant's performance is terrific: crisp, fun and with a great sense of urgency.

As Brandon and Alex delve deeper into the lost planet, they meet the clickety-voiced Arborites and learn secrets from the Doctor's past. It's a baptism of fire for the Yow siblings, now fully fledged companions.

IAN FARRINGTON

AN ORIGINAL AUDIO ADVENTURE
BBC
DOCTOR WHO
THE LOST PLANET
WRITTEN BY GEORGE MANN


The Sontarans take on an army of the dead in *The Eternal Battle*.

Through a slightly unfortunate accident of timing, the fighting continues in *The Eternal Battle*, the second of Big Finish's current series of adventures set during Tom Baker's swansong year.

Writers Mark Wright and Cavan Scott were given a brief of 'Sontaran horror'. But horror wears many faces and, rather than go for spooky chills and creeping dread, the duo has chosen to depict the horror of the battlefield, with the Sontarans bogged down in a war of attrition that's testing even their appetite for a scrap.

It's a war on two fronts, as well, with zombie humans on one side and an undead army of their own kind on the other. It's an intriguing set-up that offers a fascinating new spin on the clone race's martial code: for a Sontaran, "there is battle and there is death in battle" – so the fallen refusing to stay fallen is their worst nightmare; the ultimate dishonour.

Tom Baker remains in robust form – especially when pricking the Sontarans' tedious pomposity ("You'll probably want to swagger about a bit," he says airily) – while Lalla Ward and the ever-game John Leeson throw themselves into it with equal gusto. So does Dan Starkey, who really is onto a very good gig as the go-to actor for a clone race. I bet his agent can't believe his luck.

The Contingency Club lands the Fifth Doctor, Adric, Nyssa and Tegan in London, 1864. "It's a bit early to catch any flights," sulks Tegan, after the Doctor once again fails to deliver her to Heathrow. Cheekily, writer Phil Mulryne takes it upon himself to retcon this particular plot device by suggesting some mysterious force is actively preventing the TARDIS getting near Hounslow. Like the hand-waving explanation in 2011's *The Doctor's Wife* for why the ship always deposits the Doctor on the brink of a crisis, I rather like this idea of writers going round with a bucket, mopping up historic story niggles.

Elsewhere, Mulryne fully embraces the spirit of 1982, with so much squabbling among the kids of the TARDIS crèche, the Doctor is forced to confiscate Tegan's Walkman. "You're not our headmaster!" she protests. "Well sometimes you could all do with one," he scolds them. It's one step away from threatening a jolly good smacked bottom. And Adric, you might have guessed, turns out to be the sort of teenager who doesn't like music. They don't see the point of it on Alzarius, apparently. Did the Deciders learn *nothing* from *Footloose*?

Arriving at the scene of the action – a St James' private club that's home to some very peculiar goings on – our heroes are assured they're suitably dressed for dinner. "Even pyjama boy there?" queries a doubtful Tegan – and it says a lot about the costume choices of early 1980s *Doctor Who* that she could potentially be talking about either of her male companions here.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE CONTINGENCY CLUB
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

It's a strange beast, this one – a rather low-stakes tale with little sense of real jeopardy or threat, and not quite enough jokes to carry that approach off. Even the antagonists treat the whole thing as a bit of a game. The performances are good, though – it's always a pleasure to spend time in the company of actors like Clive Merrison and Philip Jackson – and Sarah Sutton gets to deliver perhaps Nyssa's most immortal line ever when she declares: "Floating in the bath… it's an Edward!" Well at least it wasn't a Richard.

'For a Sontaran, "there is battle and death in battle" – so the fallen refusing to stay fallen is the ultimate dishonour.'

Let's finish with a couple of small but perfectly formed treats from Big Finish's *Short Trips* range. In *Gardeners' Worlds*, Tim Treloar adds Jo Grant and Captain Mike Yates to his repertoire of early 1970s *Doctor Who* characters with a lovely, velvety reading of this comfortingly familiar Third Doctor story.

So familar, in fact, that it opens with the Doctor watching a news report, before bombing off in Bessie to investigate some alien shenanigans in a picture-postcard English hamlet. In place of a horny devil, though, here he's faced with a thorny problem in the village flowerbeds. Attack of the English roses? George Mann's story is as whimsical as that sounds, and none the worse for it.

The World Beyond the Trees bears Paul McGann's image, but the Eighth Doctor has barely more than a blink-you'll-miss-it cameo. Instead, it's former Kaldor med-tech Liv Chenka who takes centre stage, as is only fitting when you've got a reader with the above-the-title status of Nicola Walker.

The story – in which Liv and a mysterious alien girl called Lila are the only people left awake in the whole of London – has a dreamlike, fairytale quality, and it's to writer Jonathan Barnes' credit that, despite the brief running time, he manages to work in a complete, and rather moving, backstory for this lost girl that put me in mind of the opening minutes of the 2009 Disney Pixar film *Up*.

Walker is a wonderful storyteller and, in the forest of newsprint dedicated to speculation about the Thirteenth Doctor, I'm surprised not to have seen her name crop up more often. A big star thanks to ITV hit *Unforgotten*, she can do soft and spiky, funny and serious.

In the meantime, how wonderful to be able to welcome to the *Doctor Who* family, in whatever capacity, actors of the talent and stature of Walker, and Sheridan Smith and, for a precious while at least, Sir John Hurt.

"It's been fantastic," says Hurt in the interviews included with *Casualties of War*. "I've enjoyed every single second of it. Every bit of it."

The pleasure, of course, is entirely ours. Because, despite all his character's protestations to the contrary, there's really no doubt in anyone's mind that John Hurt has done more than enough to earn the name of the Doctor. **PAUL KIRKLEY**

Nicola Walker narrates *The World Beyond the Trees*

DVD

REELTIME PICTURES **RRP** £7 each
AVAILABLE FROM timetraveltv.com

Wartime Chronicles and The Doctors: The Jon Pertwee Years

From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE JON PERTWEE
WARTIME CHRONICLES
Starring JOHN LEVENE as Sgt. Benton
An intriguing Ghost Story
DOCTOR WHO MAGAZINE

Back in the 1980s, of all the characters on fan wishlists to be the subject of *Doctor Who*'s first independent spin-off, not many of us were crossing our fingers for 'The Further Adventures of Benton'.

For video-making go-getters like Keith Barnfather, hungry to break through the drama door and to show the BBC what he was made of, there wasn't much of a choice, given that then-producer John Nathan-Turner had vetoed the use of any of the show's front bench players. So, with few choices left, the ever-industrious Barnfather turned his attentions to a *Doctor Who* character *not* owned by the BBC – UNIT's dependable RSM, played by John Levene.

Thing is, Benton was never *Doctor Who*'s most fulsome character and John Levene was never its most polished performer. As Levene himself admits in the making-of documentary on this 30th anniversary re-release, he was never a top-rank talent, and even Barnfather says, "I knew John was going to have problems."

But despite the greenness of most of *Wartime*'s crew, it's far from the Ed Wood shambles it could so easily have turned into. The 32-minute film – is it a film? Let's call it a film – kicks off with Benton transporting something scarily radioactive through the country roads near his old family home. After stopping at an old childhood hangout, the film has him haunted by the ghosts of his past, of the brother whose life he wasn't able to save, and of the father whose respect he was never able to earn.

Six-year-old Nicholas Briggs interviews Jon Pertwee.

All this kind of heart-wrenching drama does, remarkably, work in Levene's favour. He may never be jostling with Mark Rylance for acting gigs, but the decision to hone in on Benton's inferiority complex and his desire to prove himself seems to chime with Levene's own oft-confessed insecurities.

Most of *Wartime*'s main players are commendably frank about its shortcomings ("the writing was very innocent," co-writer Helen Stirling admits, "because we didn't know what we were doing"), but it's hard not to admire their chutzpah and ambition, and it manages, in 32 eerie minutes, to give more dimensions to Benton than seven years of *Doctor Who* could muster.

This latest release comes with a bonus disc of UNIT years fabulousness. *ReUNITed* (stop groaning at the back there) is a scrappily assembled patchwork of documentary, fan vox pop and convention panels stitched together with narration by Ian Richardson (*Downtime*'s Major Cavendish). A sliver of pruning wouldn't have gone amiss (the panel of 'high-ranking fans' jabbering on to a half-full conference room is very fast-forwardable), and a dollop more footage of the surviving UNIT team on stage at the Chicago TARDIS Con 2001 would have been welcome.

Blessedly, there's also a full 63 minutes of Jon Pertwee on stage at the *Doctor Who* Appreciation Society's 1986 shindig, sitting alongside grumpy stuntman Terry Walsh, the quiet, composed Richard Franklin and the endearingly barmy John Levene. It's a treasurable chunk of footage, not least because 50% of that panel has now gone, and it's always a pleasure to see Pertwee flexing his alpha male-ness in front of an enraptured crowd.

There's more Pertwee, and a tonne more UNIT, on Reeltime's *The Doctors: The Jon Pertwee Years*, a two-disc omnibus of Reeltime Pictures' Pertwee-era interviews. The first in a planned series of Doctor-themed collections, this one features hour-long yaks with Pertwee himself, Nicholas Courtney (the Brigadier), Katy Manning (Jo Grant), Caroline John (Liz Shaw), Richard Franklin (Mike Yates) and – OH YES! – John Levene (Sergeant Benton).

As presenter Nicholas Briggs admits in the freshly shot introduction here, he was pretty intimidated by the prospect of interviewing the famously bullish Jon Pertwee. "Jon was formidable," he says here, and it's alarming to see the normally assured frontman so clearly cowed by the take-no-prisoners Third Doctor.

Nick is visibly more relaxed around the rest of the UNIT regulars, although some of the production decisions don't quite come off. "Obviously you recognise this location," Nick asks Caroline John as they walk, hard hats on, through Southall Gas Works. "Obviously I jolly well don't," she replies.

There's more recall – and a heck more flirting – on Katy Manning's interview. Recorded shortly after Katy had returned from a spell in Australia, she's on fine form (and looking *amazing*) in this playful one-on-one recorded on the set for the long-forgotten Reeltime video, *Lust in Space*.

The highlight here though, somewhat predictably, is John Levene's. In a 58-minute gab taking in his love of jogging (the sight of him running through Richmond Park in his daringly short shorts and sweaty gray vest will linger, I promise), the poverty of Peru, Christmas cracker jokes, bingo calling and the military dictatorship of Panama, it's hard not to fall a little bit in love with his sweet-natured daffiness.

All the people here who are still with us today have done so much else in the years since these were recorded, it does make you thirsty for a twenty-first-century revisit. But for the moment, this is a must-have memento (it runs at just under six hours) of one of the most warmly remembered of eras of *Doctor Who*. **STEVE O'BRIEN**

Benton (John Levene) gets ready for battle in *Wartime*.

© JOHN AINSWORTH

Prizes TO BE WON!

Bag yourself all the latest *Who* goodies!

CROSSWORD

Do you know *The Pilot* from your Pilot Fish? Yes? But can you solve this month's puzzle?

Win! TWELFTH DOCTOR NOVELS!

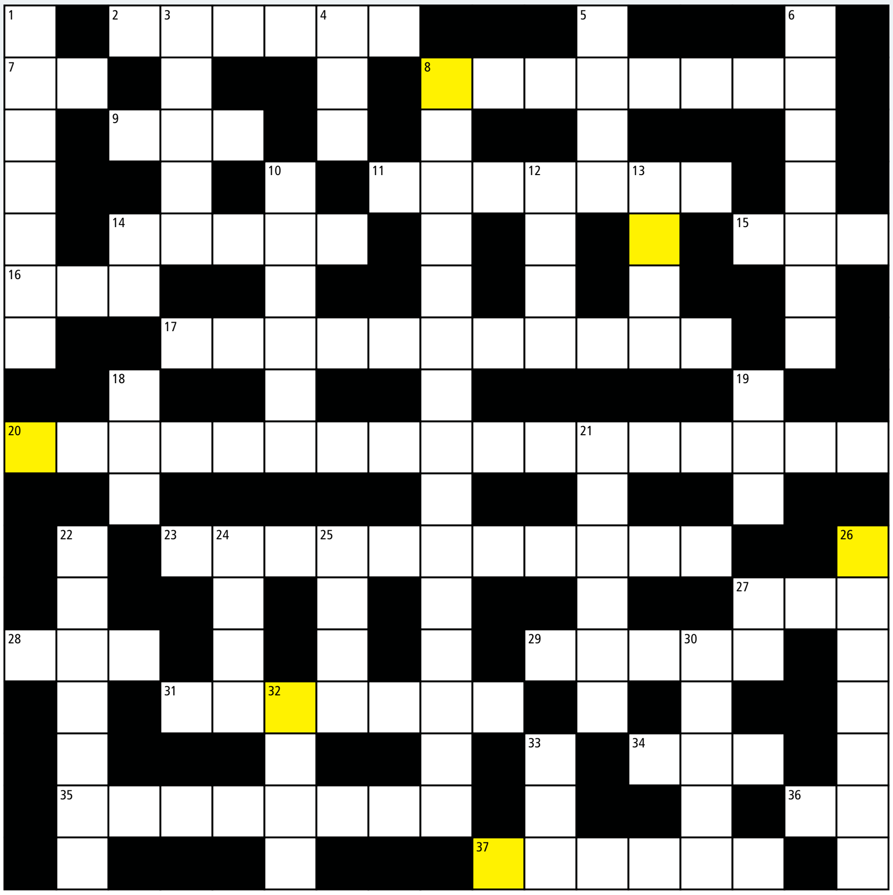
BBC Books is releasing three new hardback novels featuring the Twelfth Doctor and his new companion Bill Potts, plus an appearance from Nardole! The three stories are: *Diamond Dogs* by Mike Tucker, *Plague City* by Jonathan Morris and *The Shining Man* by Cavan Scott.

These adventures take the TARDIS team to the Kollo-Zarnista Mining Facility 27 which is extracting diamonds from deep within Saturn's atmosphere; to Edinburgh 1645 where the living are being haunted by ghosts that do not know they are dead; and to an encounter with the Shining Men in the present day.

The novels are released on 20 April, priced £6.99 each, and will also be available to download.

DOCTOR WHO
DIAMOND DOGS
Mike Tucker
DOCTOR WHO
PLAGUE CITY
Jonathan Morris
DOCTOR WHO
THE SHINING MAN
Cavan Scott
BBC
DOCTOR WHO
THE SHINING MAN
Fear the light
CAVAN SCOTT

DWM has **FIVE** sets of all three books to give away to readers who can successfully rearrange the letters in the yellow squares to form the name character who has featured alongside the Twelfth Doctor.



ACROSS

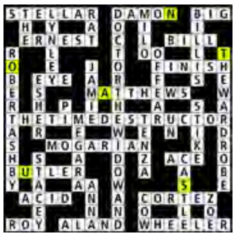
- **2** (and 13 Down) Actor who played one of the Doctor's companions (6,4)
- **7** Member of the Tong of the Black Scorpion (2)
- **8** (and 24 Down) Aukon, Zargo, Camilla (5,3,4)
- **9** ___ Scott – officer on the Sanctuary Base (3)
- **11** He wanted to kill Sarah (7)
- **14** The Master gave a doll of one to Mr Farrell (5)
- **15** Where Erato ended up – the ___ (3)
- **16** Novice Hame, for example (3)
- **17** Romana was bitten by one (5,6)
- **20** The full name of one of the Doctor's companions (6,7,4)
- **23** He was killed by Drathro (6,5)
- **27** "As truthful, honest and about as boring as they come" (3)
- **28** Resident of Devil's End who died of fright (3)
- **29** Character played by Martin Jarvis (5)
- **31** Unit equivalent to 100 Malcolms (7)
- **34** The Biomechanoid (1,1,1)
- **35** Malokeh, for example (8)
- **36** One of Ashildr's aliases (2)
- **37** President whose wife was being interred at Tranquil Repose (6)

DOWN

- **1** Precarious situation experienced by the Doctor and Bill (4,3)
- **3** Leader of the Sevateem (5)
- **4** One of Santa's elves (3)
- **5** A beautiful fairy in Persian mythology according to the Sixth Doctor (4)
- **6** A Time Lord who was only a brain (7)
- **8** Kaagh from *The Sarah Jane Adventures* (3,4,8)
- **10** Crewmember on Longstaff LXI's ship (6)
- **12** A Time Lord with two brains! The ____ (4)
- **13** See 2 Across
- **14** __ Capsule – another name for a TARDIS (1,1)
- **18** The Doctor stole his coffee (3)
- **19** A gargoyle (3)
- **21** Employee of the Duke of Manhattan (6)
- **22** 7 Across for example (7)
- **24** See 8 Across
- **25** Planet where 6 Down was hiding (4)
- **26** Creature used by the Daleks (7)
- **27** Security at the project in Cwmtaff (2)
- **30** He defended Torchwood against the Daleks (5)
- **32** The name Amy gave to one of the Handbots (4)
- **33** ___ Kelly – expert on T-Mat (3)

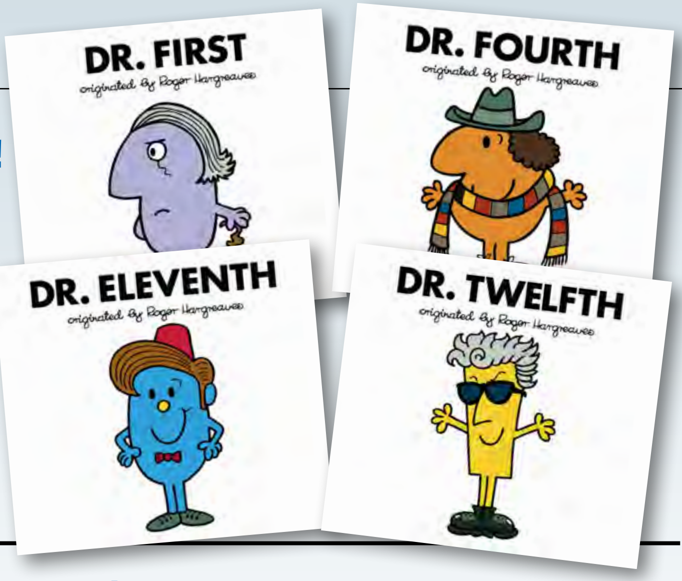
ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: AUTONS

Win! ADAM HARGREAVES BOOKS!


DR. FIRST
originated by Roger Hargreaves
DR. FOURTH
originated by Roger Hargreaves
DR. ELEVENTH
originated by Roger Hargreaves
DR. TWELFTH
originated by Roger Hargreaves

Have you ever wanted to read *Doctor Who* stories in the style of Roger Hargreaves' *Mr Men*? Well, now you can! There's a brand new series of stories, written and illustrated by his son, Adam Hargreaves.

The first four titles are: *Dr First* (featuring Susan), *Dr Fourth* (featuring Sarah Jane Smith), *Dr Eleventh* (featuring River Song), and *Dr Twelfth* (featuring Missy), with the remaining Doctors' books coming later this year.

The four titles are published on 25 April by Penguin, priced £4.99 each. We're giving away **FIVE** sets of the first four books – to be in with a chance of winning, just answer this question:

What were the names of the sinister gentlemen who appeared in the 1968 story *Fury from the Deep*?

- A Mr Oak and Mr Quill
- B Mr Ben and Mr Bill
- C Mr Well and Mr Ill

Win! ALIEN HEART/DALEK SOUL CDs!

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON AND SARAH SUTTON IN
ALIEN HEART
BY STEPHEN COLE
DALEK SOUL
BY GUY ADAMS
FEATURING NICHOLAS BRIGGS AS THE DALEKS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

New from Big Finish is the double-disc set *Alien Heart/ Dalek Soul* which features two full-cast Fifth Doctor audio dramas.

In *Alien Heart* by Stephen Cole, the Doctor and Nyssa stumble across a trail of ten destroyed worlds, all obliterated by some unknown device. The planet Traxana is next in line; but when the TARDIS lands on an outpost on Traxana's moon, Nyssa is carried away by a tide of giant green arachnoids, leaving the Doctor behind. The coming menace is closer than he thinks...

Dalek Soul by Guy Adams is set on the Dalek-occupied world of Mojox, where a group of rebels is engaged in a futile fightback against the invaders. Elsewhere, the Daleks' Chief Virologist is seeking to perfect a biological weapon to wipe out the Mojoxalli, once and for all. Her name… is Nyssa!

Alien Heart/Dalek Soul stars Peter Davison as the Doctor and Sarah Sutton as Nyssa. It is available in April from *www.bigfinish.com*, priced £14.99 on CD or £12.99 to download. We've got **FIVE** copies of the CD to give to readers who can correctly answer this question:

According to 1982's *Castrovalva*, what does Nyssa say she knows very little about?

- A Telebiogenesis
- B Television critics
- C Teletubbies

Win! THE MIND OF EVIL TALKING BOOK!

Richard Franklin, who played UNIT captain Mike Yates in *Doctor Who* from 1971-74, reads Terrance Dicks' 1985 novelisation of the 1971 serial *The Mind of Evil* for this new BBC Audio release.

Eminent scientist Emil Keller has developed a revolutionary new process for the treatment of hardened criminals. His invention, the Keller Machine, is being heralded as a major scientific breakthrough.

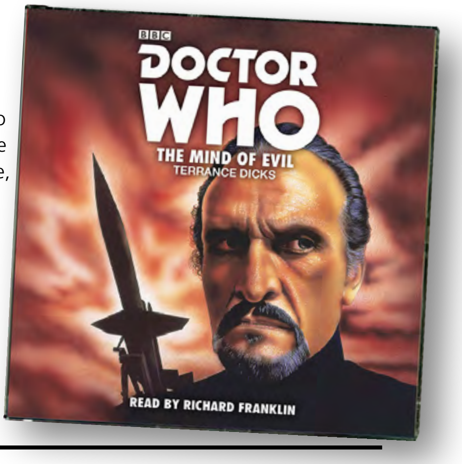
But Professor Keller is in actual fact the Master, and the Keller Machine is much more than a mere machine. Soon the Third Doctor, Jo Grant, the Brigadier and UNIT are involved in a bitter struggle with the Master, an alien mind parasite, and a diabolical scheme to plunge the world into a Third World War...

The talking book of *The Mind of Evil* is available now from BBC Audio, priced £20.

We've got **FIVE** copies of the CD to give away to readers. If you would like to be in with a chance of winning one, all you have to do is correctly answer this question:

Who unwittingly assists the Master in his evil plan in *The Mind of Evil*?

- A Captain Chin Lee
- B Captain Grin Knee
- C Captain Lynn Wee


BBC
DOCTOR WHO
THE MIND OF EVIL
TERRANCE DICKS
READ BY RICHARD FRANKLIN

Win! THE COMPANION'S COMPANION AND T IS FOR TARDIS BOOKS!

BBC
DOCTOR WHO
THE COMPANION'S COMPANION
OFFICIAL GUIDE
T is for
TARDIS
POLICE BOX

Two new *Doctor Who* books are out this month from Penguin. *T is for TARDIS* is a retro-style alphabet book, featuring Doctors, companions and monsters from A(dipose) to Z(ygon). Also out now is *The Companion's Companion* – a guide to travelling with the Doctor, compiled by Clara Oswald, which aims to fully prepare you for life as a companion!

The books are available now, priced £7.99 and £9.99 respectively. We're giving away **TEN** sets of both books to readers who can answer this question:

Which character learns to read in the 1974 story *Planet of the Spiders*?

- A Tommy
- B Timmy
- C Tammy

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 6 April and close at midnight on Wednesday 3 May 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the creative talents behind the upcoming *Doctor Who* releases...

BOOKS

BBC BOOKS
RRP £6.99 EACH
RELEASED 20 APRIL

Twelfth Doctor novels

DOCTOR WHO DIAMOND DOGS
Mike Tucker
An unknown life form, a deadly saboteur
BBC
DOCTOR WHO
DIAMOND DOGS
MIKE TUCKER
DOCTOR WHO THE SHINING MAN
Cavan Scott
Fear the light
BBC
DOCTOR WHO
THE SHINING MAN
CAVAN SCOTT
DOCTOR WHO PLAGUE CITY
Fear is contagious.
BBC
DOCTOR WHO
PLAGUE CITY
JONATHAN MORRIS

Just like the début of a new Doctor, the début of a new companion is always an exciting, curious time for *Doctor Who*. It is a show, after all, forever in flux; its tone and energy dictated by whomever travels in the TARDIS. How will Bill Potts dictate it? What direction will Pearl Mackie's young, hip companion take the show next? It's a question that will be answered this month – both on screen and in print, with three novels set to accompany the new series.

There's *Diamond Dogs*, by Mike Tucker, set around the doomed diamond mines of Saturn; *The Shining Man*, by Cavan Scott – a story of an alien invasion disguised as a viral craze; and *Plague City*, by Jonathan Morris, which will see the Doctor, Bill and Nardole navigate the plague-ridden streets of 1645 Edinburgh, haunted by ghosts who do not know they are dead. For all three authors, the stories presented a tricky task: writing a companion who they did not truly know yet, beyond scripts, rough-cut footage and the scene *Friend from the Future*, which introduced her last year.

"There's a great responsibility to get it right," says Jonathan Morris, "but, without seeing every second of every episode, there's a limit to how right you can get it. I'm sure when I watch the new series there will be moments where I'll go, 'Oh, I wish I'd known about that for the book,' but it's only going to be small things; inflections, mannerisms... stuff that I would probably have cut out in the second draft anyway. In a way it's a purer approach, as I'm trying to evoke the character from the scripts, rather than the actress. Writing Bill herself, rather than Pearl Mackie as Bill."

Plague City
by Jonathan Morris

The Shining Man
by Cavan Scott

Diamond Dogs
by Mike Tucker

But still, the trio does possess a better knowledge than most. What can we expect of the new dynamic?

"The Doctor sees potential in Bill," explains Cavan Scott, "a raw enthusiasm to learn that he loves. He sees himself as her personal tutor, showing her the wonders of the universe. She thinks he's great. She's not in awe of him though, and isn't opposed to challenging him when the need arises. I like their dynamic a lot. In a way, the teacher/student vibe is quite traditional, but one we've not seen in modern *Who*, so it feels fresh and new. For the Doctor, Bill's sense of wonder is revitalising. He certainly seems happier than we've seen him for years."

The novels, due five days after Bill's début, will cast the pair in a range of adventures. *Diamond Dogs*, for instance, is a "classic base-under-siege story," according to Mike Tucker, "something with the feel of *The Moonbase*." It takes place at Kollo-Zarnista Mining Facility 27, which extracts diamonds from deep within the atmosphere of Saturn. But, of course, when the Doctor and Bill arrive, they find that things have gone horribly wrong. "I'd read a fascinating news item proposing the idea of diamond rain on Jupiter and Saturn," adds Mike. "I'd also just seen the movie *Deepwater Horizon* and I felt as though I could combine those two concepts into an interesting story. And, having chosen Saturn as my setting, using the world as presented in [the 1977 *Doctor Who* story] *The Invisible Enemy* struck me as an obvious choice."

The Shining Man, meanwhile, takes place on Earth as an suburban fantasy horror; a riff on the 'Killer Clown' craze of last Halloween.

> **"I wanted to tap into that supernatural urban vibe..."**
>
> – CAVAN SCOTT, WRITER

"It was all my daughter's classmates were talking about," says Cavan. "In the novel, it's not clowns, but the Shining Man, a tall, gaunt figure with wide glowing eyes, who's also been influenced by urban legends like Slenderman. As the story begins, Britain is in the middle of Shining Man fever, with sightings all over the country. Fear is spreading, and people start disappearing.

"It's set in a suburbia, so I wanted to tap into that supernatural urban vibe. I almost want to say Stephen King, but I would never compare myself to the master. By invoking his name, I mean that idea of horrible and fantastical things happening to ordinary people, of terror creeping into the real world."

And then there's *Plague City*, the historical novel. Set during the Black Death, it sees Edinburgh haunted by ghosts, by creatures in the dark, and by a masked figure called The Night Doctor, who seeks out those close to the end.

"The novel is a bit unusual for me in that it has a deliberate theme," says Jonathan. "It's about grief and how to deal with it. So that, combined with the setting of plague-ridden Edinburgh, means it would have a rather bleak tone, were it not for the Doctor, Bill and Nardole turning up. They tend to lighten the mood. They have a dilemma, though. On the one hand, they can't save anyone suffering from the plague without changing history. So they should leave. But on the other hand, there are ghosts turning up at people's homes.

"The Doctor can't walk away from that!" **STEPHEN KELLY**

AUDIO DRAMA **BIG FINISH** **RRP** £20 (CD, download)
RELEASED MAY

UNIT: Assembled

The new series of *UNIT* sees Kate Lethrbridge-Stewart (Jemma Redgrave) and Osgood (Ingrid Oliver) joined by three lynchpins of the Third Doctor's era, as Katy Manning, John Levene, and Richard Franklin reprise their roles as Jo Jones (*née* Grant), John Benton, and Mike Yates.

"Being four series in gives us the freedom to explore the past a bit more, and pay tribute," explains producer David Richardson, "so I decided I wanted to bring back Jo, Yates and Benton, to help Kate and Osgood at a time of crisis. I think it's worked beautifully. It's quite touching and emotional, and it's a really huge celebration of a very special era of *Doctor Who*."

"We start by meeting Benton and Yates again," reveals Matt Fitton, writer of the first and fourth episodes. "Benton has gone into semi-retirement running a pub up in the Lake District, and he and his wife Margery have decided go off to cruise the Med. Meanwhile, Captain Yates has been on active duty for UNIT – we've seen him pop up in other audios, so we know he helps out from time to time – and he's on his way up to celebrate Benton's retirement. But unfortunately, nearby, a whole Silurian nest breaks out!"

Soon, Sea Devils and dinosaurs join the fray, and the human characters have differing ideas how to tackle them.

"What's really funny is Benton," smiles Ingrid Oliver. "He's like, 'Just shoot them! Shoot them in the face!' whereas Jo's a pacifist, and Osgood would rather approach things from a scientific point of view."

Neve McIntosh, whose Silurian credits on screen include Madame Vastra, plays some of the Earth Reptiles.

UNIT: ASSEMBLED
BIG FINISH WE LOVE STORIES
DOCTOR WHO
UNIT
ASSEMBLED
AN EPIC NEW AUDIO ADVENTURE
STARRING JEMMA REDGRAVE, INGRID OLIVER, WARREN BROWN
KATY MANNING, RICHARD FRANKLIN, JOHN LEVENE

Friends reUNITed! Richard Franklin, Nick Briggs, Katy Manning and John Levene.

"I went back and watched [2010's] *The Hungry Earth* and *Cold Blood* to refresh my memory, because Vastra's become so developed," Neve explains. "She's so settled into her human world, whereas all the other Silurians are not; they're lizards, and they're going to fight for what they want. Going back, I saw how raw and guttural they were, and I wanted to capture that."

The middle episodes are written by Guy Adams, who pairs Jo with Osgood.

"Initially, Osgood slightly fangirls, as she is wont to do," Ingrid grins. "She does almost hyperventilate! But they end up getting on really well, because Jo realises that she's got a brain. Jo keeps comparing her to the Doctor, which thrills Osgood."

"I've written for Jo Grant before," Guy points out, "but it was even more exciting to write for Jo *Jones*. She's the most wonderful, bubbly creation, and I really ran at that. It would be easy to just make her funny, but she's also amazing. Balancing those two elements, so that she really gets her chance to shine, was my big drive with the character. I wanted this to be a story in which Jo Jones finally gets to prove that she is worthy of the love the Doctor gave her." **DAN TOSTEVIN**

WRITTEN BY Matt Fitton, Guy Adams

STARRING

Jemma Redgrave	Kate Stewart
Ingrid Oliver	Osgood
James Joyce	Josh Carter
Warren Brown	Lt. Sam Bishop
Richard Franklin	Mike Yates
John Levene	John Benton
Katy Manning	Jo Jones
Richard Hope	Jastrok
Neve McIntosh	Kalana
Nicholas Briggs	Sea Devils

AUDIO DRAMAS **BIG FINISH** **RRP** £14.99 (CD), £12.99 (download)
RELEASED MAY

Vortex Ice/Cortex Fire

Big Finish's run of paired two-parters continues, this time revisiting the Sixth Doctor's travels with Flip Jackson.

"I think Flip is one of those people who pretends to be less clever than they are in order to keep their cards close to their chest," suggests Jonathan Morris, who introduced the character back in 2011, and wrote *Vortex Ice* – the first of these new mini-adventures. "She acts like she's a foolhardy, flippant person, but actually she's clever. And the Doctor knows that she's clever, so there's that mutual respect there."

Jonathan's story plays out against a very familiar *Doctor Who* backdrop. "It has a traditional setup of a group of people investigating an abandoned mine, where there are strange particles being emanated from deep beneath the ground," he explains. "They're investigating, and they discover this hidden crystal chamber. But hopefully, as you listen to it, all the things that you think it's going to be about are not what it's about."

That twist came from the two-episode format.

"Normally, these are four-parters, and that means you tell certain types of story," Jonathan observes. "If you're telling a two-parter, that gives you a chance to make it more about one idea; an idea that probably wouldn't work as anything longer. And a two-part story always means your halfway point has to be the biggest twist possible, so in this story, I wrote it in the full knowledge that the people listening are clued-up *Doctor Who* fans who will go, 'Oh, this is going to be one of *those* stories' – and hopefully I will surprise them!"

The second story is Ian Potter's *Cortex Fire*, which starts with spontaneous combustions in a futuristic city.

"I needed some kind of dramatic image," Ian explains, "and in sound terms, I thought that would be fun and interesting. When I was a child in the 1980s, there was a magazine called *The Unexplained*, which had these terrible photos of people that had supposedly combusted themselves. There'd be a bit of slipper and a leg by the side of a hearth! It was kind of terrifying – this notion that you could suddenly go up in flames without any explanation. That image had stuck with me, and I thought, 'What if this was a symptom of what is out of control in this society, and a catalyst for getting the Doctor into the story?'"

Ian combined that with "a culture that finds melancholy and despair part of its nature", and something from an old Royal Institution Christmas Lecture. "There was this one where the guy said, 'An alien looking at the planet Earth through a telescope probably wouldn't notice us – they'd notice the cars, and think we were parasites that lived on the cars,'" Ian recalls, "and that idea kind of mutated. I wanted to start with something that gave you the idea of this society in very domestic terms," he concludes, "and then have the reveal of something quite cosmic and quite horrible..." **DAN TOSTEVIN**

WRITTEN BY Jonathan Morris, Ian Potter

STARRING

Colin Baker	The Doctor
Lisa Greenwood	Flip
Shobu Kapoor	Sai Chopra
Orlando Seale	Dylan Argent
Monty D'Inverno	Jannik Woolf
Rebecca Todd	Khoralla
Simon Dylan-Kane	Halus

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER AND LISA GREENWOOD IN
VORTEX ICE BY JONATHAN MORRIS
CORTEX FIRE BY IAN POTTER
BIG FINISH
FULL CAST AUDIO DRAMA

Coming Soon...

AN ORIGINAL AUDIO ADVENTURE
BBC
DOCTOR WHO
THE LOST MAGIC
WRITTEN BY CAVAN SCOTT

AUDIO READING **BBC AUDIO** **RRP** £10.99 (CD)
RELEASED 4 MAY

The Lost Magic

Since January's *The Lost Angel*, the Twelfth Doctor and his new audio companions – Alex and Brandon Yow – have been on a quest to discover how a book containing instructions to control a Weeping Angel ended up in present-day America. *The Lost Magic* sees them finally reach their destination: sixteenth-century England.

"Brandon is a bit of a history nerd," explains writer Cavan Scott. "At high school, he had a teacher who was heavily into British history, and while Alex is very openly saying, 'I don't really know anything about this,' Brandon recognises where he is, and he can use some of his knowledge as a student. It's a story for Alex to spend time with the Doctor, and Brandon to go off and stand on his own two feet a bit – because up till now, he has been a bit of a reluctant member of the Doctor's party. He wasn't keen about travelling in the TARDIS – he's only there because he wants to make sure his sister's okay – so this is a chance for him to really start to prove that he *can* be a time-traveller, and he *is* capable of this kind of thing."

WRITTEN BY Cavan Scott
READ BY Dan Starkey
FEATURING The Twelfth Doctor

Cav's story involves historical figures like legendary seafarer Francis Drake and enigmatic occultist John Dee.

"Drake always fascinates me, because he was a pirate," Cav smiles. "We think of him as the guy who's playing bowls on the Hoe down in Plymouth as the Armada approaches, but there are lots of stories of him being a rogue! We've played that up a bit, and made him a bit of a rakish fellow. We treat Dee as a far more sympathetic character. He is someone who is in awe of the powers that he's developed in this story, but he's also a little bit disenchanted with them: he's spent his entire life wanting to pierce the veil and get these powers from beyond, and speak to angels – and now it's happened to him, but it hasn't actually gone quite to plan.

"I wanted to do a historical with a bit of magic and science-fiction," he continues. "Studying Tudor England at school, I was interested in the practice of magic and alchemy. With Drake, I've played with some of the stories of the time, where the Spanish believed he was a bit of a warlock – they thought he had a magic mirror that showed him where their boats were, because he was so good at finding them! History provides so many great stories for *Doctor Who*, because obviously it's full of mysteries, superstitions, and magic. This one has got a base in truth, but a lot of it is not so much about the historical facts and dates of these two men, but the legend that evolved around them."

Gallifreyan mythology comes into play, too. "Time Lord science and magic go hand in hand," nods Cav, "so I thought that would be a good thing to play with..." **DAN TOSTEVIN**

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD IN
THE HAUNTING OF MALKIN PLACE
BY PHIL MULRYNE
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FEATURING SIMON JONES DENISE BLACK
FULL CAST AUDIO DRAMA

AUDIO DRAMA **BIG FINISH** **RRP** £10.99 (CD), £8.99 (download)
RELEASED MAY

The Haunting of Malkin Place

For the Fourth Doctor's next audio adventure, things are getting spooky.

"*The Haunting of Malkin Place* is a ghost story," explains writer Phil Mulryne, "and it's one of those adventures that the Doctor falls into quite by accident. He is spending some time in 1920s London with Romana, but he bumps into a spiritualist on a train. This spiritualist has been requested to attend a house called Malkin Place, by a man who believes he's being haunted by spirits of the men he served with in the First World War – the men who didn't make it back. When the Doctor bumps into this spiritualist, his ears prick up, and he can't help himself coming along to find out what's going on in this house, and what these ghostly occurrences really are."

WRITTEN BY Phil Mulryne

STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
Simon Jones	Talbot
Denise Black	Mrs Mountford
Gunnar Cauthery	Maurice
Fiona Sheehan	Beatrice
Rikki Lawton	Tom
Phil Mulryne	Jack

Inspiration came from a striking landscape.

"There's an area near Rye, down on the South Coast," says Phil. "It's a big marsh area – very flat, very atmospheric – and I think I was inspired by that: the emptiness, and the eeriness of the landscape. Then I thought about what would make a good ghost story. The 1920s setting – that period after the First World War – has been done a lot before, but I think that's because it's really rich. The grief of the First World War, this outpouring of loss, and people wanting to get back in touch with those that they'd lost, combined with the growth of spiritualism, I think is really interesting. Then certain other things began to fall into place. There are places on the South Coast that I think are quite reminiscent of bits of Europe where the war was fought – the fields of Belgium or France. I drew on Passchendaele as a particular battle.

"The other reason why that 1920s period is great is that there are some really classic ghost stories associated with it. MR James was writing stuff, and there's a real fear about the atmosphere of that, which I wanted to try to capture in this story. But he's writing something that can be supernatural, whereas this is within the world of *Doctor Who*, which is a rational, scientific world. So for me, it was about trying to create an atmosphere and a feeling, with convincing ghostly appearances, and then trying to work out, 'In *Doctor Who*'s universe, what is the explanation for this?'"

Phil hopes the end result is as affecting as it is ghostly.

"I think it should be eerie, and it should be atmospheric, but as you go on, and hear the whole backstory of the characters, I hope it is emotional as well," he says. "It's the Fourth Doctor and Tom Baker, so hopefully there's some jokey bits in there as well, but the more I did research into Passchendaele, and the kinds of conditions and conflicts that occurred, the more I wanted to do justice to that. It has to be spooky and fun, but also emotionally touching." **DAN TOSTEVIN**

"I thought the 1920s would be a good setting for a ghost story." – PHIL MULRYNE, WRITER

Simon Jones with Tom Baker.

TALKING BOOK **BBC AUDIO** **RRP** £20 (CD)
RELEASED 4 MAY

Planet of Giants

In one 1964 serial, the TARDIS crew emerged not into an unfamiliar time or place, but a different physical state: *Planet of Giants* took place on contemporary Earth, but shrunk the First Doctor and his companions to the size of an inch.

"Even though *Planet of Giants* is an earthbound story, it has an extremely unearthly feel about it," observes Simon Power, sound designer of a new audiobook based on its 1990 novelisation. "Giant ants, dive-bombing bumble bees, and a cat that towers above them 'like a tiger as big as an elephant', as Susan describes it. At one point they're even trapped in a giant sink, being drenched in gallons of water. Their size is described as 'only one inch high', so with the sound design, I attempted to scale everything to that description."

"A lesser writer might take the descriptions of the size of the creatures and use them as horror, or as a way to make our heroes feel in peril," suggests Neil Gardner, producer of Carole Ann Ford's reading. "But actually, the majority of it is more scientific, and that's really interesting. We're not running away screaming from the giant ants or the dead earthworm or the bee – we're actually going, 'Wow, that's amazing – what *is* this thing?' The next time we have normal creatures in giant form, they become monsters, but in this adventure, it's the humans with their toxins and their chemicals who are the real monsters. And that's a very strong message for the time."

WRITTEN BY Terrance Dicks
READ BY Carole Ann Ford
FEATURING The First Doctor

The novelisation restores deleted scenes from the original serial, which was made as a four-parter but edited down to three episodes for broadcast.

"With another writer, it might have felt like it was slowing the pacing down compared to the TV show, but Terrance Dicks does it so well," Neil smiles. "It adds back in motivation and explanation, and gives you the bad guys' storyline. When you watch the show, they're a little underutilised, I think; you don't quite get their motivation. It's still a great three episodes, but you do feel like we're suddenly jumping from place to place. With the book you get to hear what those guys are talking about a lot more. You get to see what the secondary characters are thinking, and what their motivations are.

"Also, you just get to spend longer in some of the scenes," he adds. "Things like the First Doctor climbing up the inside of the drain pipe – there's a lot of fun and drama there! I think we also get a little bit more understanding of the sense of peril for some of the characters, particularly for Barbara and Ian when they're separated. I think the TV show did a great job, but this is one of those cases where Terrance Dicks was able to put that material back in a way that is still very lean and fluid, which is amazing." **DAN TOSTEVIN**

AUDIO DRAMA **BIG FINISH** **RRP** £9.99 (CD), £7.99 (download)
RELEASED MAY

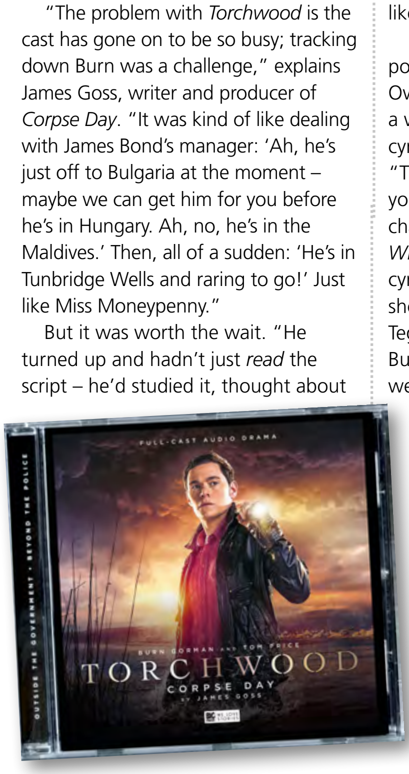
Torchwood: Corpse Day

For the first time since the 2008 TV episode *Exit Wounds*, Burn Gorman is back as Torchwood medic Owen Harper.

"The problem with *Torchwood* is the cast has gone on to be so busy; tracking down Burn was a challenge," explains James Goss, writer and producer of *Corpse Day*. "It was kind of like dealing with James Bond's manager: 'Ah, he's just off to Bulgaria at the moment – maybe we can get him for you before he's in Hungary. Ah, no, he's in the Maldives.' Then, all of a sudden: 'He's in Tunbridge Wells and raring to go!' Just like Miss Moneypenny."

But it was worth the wait. "He turned up and hadn't just *read* the script – he'd studied it, thought about it, and made sure that every line sounded authentic," James enthuses. "It's the one time we've had 'My character wouldn't react to the urine on the wall like that' as a note!"

What unique possibilities does an Owen-centric story offer a writer? "Owen is a cynic," James observes. "That's so rare. When you think about regular characters in *Doctor Who* who are proper cynics, you come up short. Maybe Adric and Tegan. A few eyerolls from Romana. But you're mostly talking about those weary people in spacesuits who push buttons. Owen allows you to tell a story when the glass isn't just half empty, but you really wouldn't want to drink what's in there."



Corpse Day is a horror story set during Owen's time as a walking corpse – "impossible to resist," grins James, "because you're taking someone bitter and making them even more miserable" – and pairs him with PC Andy. "The idea is a spoof of those series like *Waking the Dead* and *New Tricks*," reveals James. "What if Torchwood offered to help the police solve cold cases, once a year or so, as a goodwill exercise? I mean, isn't that nice? Wouldn't it end well?

"Owen and Andy never met on TV, but the pairing was too good to resist. The chipperest, nicest guy in *Torchwood* having an adventure with World's Bleakest Man 2008! It's like a man in the middle of a terrible divorce getting a puppy. A talking Disney puppy."

WRITTEN BY James Goss

STARRING

Burn Gorman	Owen Harper
Tom Price	Andy Davidson
Hannah Maddox	Angela
Alex Tregear	Jan
Nigel Betts	Glynn
Oliver Mason	Sonny
Rhian Blundell	Marta
Aly Cruickshank	Desk Sergeant
Charlotte O'Leary	Waitress

The script, James adds, was "partly a reaction to a lot of the stories we were being pitched: 'there's a serial killer in a nightclub', 'a serial killer's kidnapping gay men and Ianto and Jack wake up chained in his basement'… *Torchwood* was very clever at avoiding the TV cliché of 'kidnapped female victim screaming in the darkness' that was popular in the 2000s. These grim stories we were offered just didn't feel like the show on TV. *Corpse Day* is kind of a reaction to that. On one level, it's about the dark and nasty things that men do to women. But on another, it's maybe a bit more interesting and optimistic." **DAN TOSTEVIN**

UPCOMING RELEASES

BOOKS

THURSDAY 20 APRIL

- ***Plague City*** by Jonathan Morris, ***The Shining Man*** by Cavan Scott, ***Diamond Dogs*** Mike Tucker [Twelfth Doctor]. Penguin, £6.99 each

TUESDAY 25 APRIL

- ***Dr First, Dr Fourth, Dr Eleventh, Dr Twelfth*** by Adam Hargreaves. Penguin, £4.99 each

BOOKS – PARTWORK

WEDNESDAY 19 APRIL

- ***Doctor Who: The Complete History* Issue 43** Panini, £9.99

WEDNESDAY 3 MAY

- ***Doctor Who: The Complete History* Issue 44** Panini, £9.99

WEDNESDAY 17 MAY

- ***Doctor Who: The Complete History* Issue 45** Panini, £9.99

AUDIOS

APRIL RELEASES

- ***Dethras*** [Fourth Doctor] by Adrian Poynton. Big Finish, £10.99 (CD), £8.99 (download)
- ***Alien Heart/Dalek Soul*** [Fifth Doctor] by Guy Adams and Stephen Cole. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Helm of Awe*** [Fourth Doctor] by Philip Hinchcliffe, adapted by Marc Platt. Big Finish, £20 (CD), £15 (download)
- ***Spare Parts – Limited Vinyl Edition*** [Fifth Doctor] by Marc Platt. Big Finish, £79 (vinyl)
- ***Torchwood: The Dollshouse*** by Juno Dawson. Big Finish, £9.99 (CD), £7.99 (download)
- ***Jago & Litefoot Series 13*** by various. Big Finish, £30 (CD), £25 (download)
- ***Jago & Litefoot Revival – Act Two*** by Jonathan Barnes. Big Finish, £2.99 (download)

THURSDAY 4 MAY

- ***Planet of Giants*** [First Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

MAY RELEASES

- ***The Ninth Doctor Chronicles*** [Ninth Doctor] by various. Big Finish, £23 (CD), £20 (download)
- ***Vortex Ice/Cortex Fire*** [Sixth Doctor] by Jonathan Morris and Ian Potter. Big Finish, £14.99 (CD), £12.99 (download)

MAGAZINES

THURSDAY 20 APRIL

- **DWM Special: *Toys and Games*** Panini, £5.99

THURSDAY 27 APRIL

- ***Doctor Who Adventures* Issue 23** Panini, £3.99

THURSDAY 4 MAY

- **DWM Issue 512** Panini, £5.99

Wotcha!

The page that could feed you to its pet octopus, yes? BY **THE WATCHER**

A History of Doctor Who in 100 Objects...

#80

MRS ZAROFF'S DEATH CERTIFICATE

A vintage BBC publicity synopsis for that 1967 classic *The Underwater Menace* inadvertently lets slip an abandoned detail from an early draft, in which Professor Zaroff explains that his plan to drain the ocean into the Earth's molten core, and thus split the planet asunder, is 'revenge for the deaths of his wife and his mother'.

As motives go, this might seem a trifle peculiar – but then again, there's very little about *The Underwater Menace* that isn't. From start to finish, it's the *Doctor Who* equivalent of *Plan 9 from Outer Space*, and we might as well love it for that. In the finished serial, the 'wife and mother' backstory is replaced by an even flimsier motive, as Zaroff grandly explains that he wants to destroy the Earth, with him still on it, for 'the achievement'. Well, it takes all sorts.

There's much fun to be had picking apart the often absurdly complicated plans laid over the years by *Doctor Who* villains like the Chameleons, the Kraals, Madame Kovarian and, on almost every occasion they appear, the Cybermen – but what actually motivates them is a different question. We know what the Cybermen *want*; it's just the way they go about it that seems daft. So this month I propose to ponder not the plots, but the motivations behind them.

Sometimes it's very straightforward. A lot of *Doctor Who* baddies seek power, whether on a cosmic scale or a domestic one: Morbius wants to rule the galaxy, Grendel wants to rule a planet, Federico is happy to settle for an Italian city state. Others, like Scaroth and Broton and the fugitive Terileptils, just want to survive, albeit at the expense of humanity. A great many more – like Sil and Morgus and the Slitheen family – are simply in it for the money. Robert Holmes, that greatest of *Doctor Who* writers, was always strong on motivation: Linx wants to repair his crashed spaceship and get back to his war, Greel desperately needs the time cabinet, the Graff Vynda K obsesses over his usurped throne.

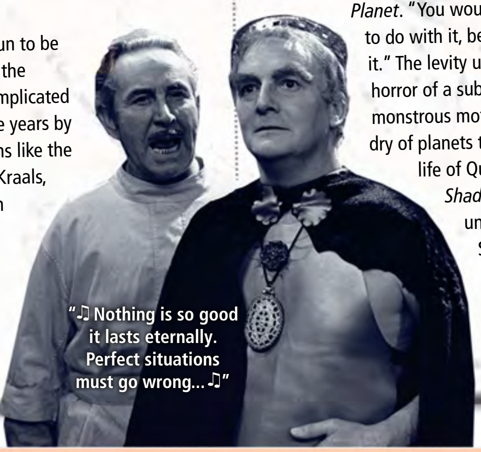
Styre: a stickler for detail.

Douglas Adams was another writer big on motivation – and, being Douglas Adams, he also took time out to mock the conventions and clichés of *Doctor Who* villainy: "You don't want to take over the universe, do you?" the Doctor asks the Captain in *The Pirate Planet*. "You wouldn't know what to do with it, beyond shout at it." The levity underpins the horror of a subtler and more monstrous motive: the sucking dry of planets to prolong the life of Queen Xanxia. In *Shada*, the Doctor underestimates Skagra's grandiose hubris – "You want to take over the universe, don't you?" he sneers, "I've met your sort before!" – to which Skagra responds by outlining his scheme to merge the whole of creation into his mind: "The universe shall not, as you so crudely put it, be mine," he explains. "The universe shall be *me*." Yeah, that's a good one.

But let's get back to Professor Zaroff. Are there any others whose motives are as flat-out bonkers as blowing up the world for 'the achievement'? Well, there are certainly some close contenders. Consider Lupton in *Planet of the Spiders*, who wants to take over "the entire stinking world" because he was once made redundant in a company merger. Seriously dude, let it go. Then a couple of stories later there's that rum cove Field-Major Styre. For strategic reasons, the Sontarans plan to invade a completely uninhabited planet. So what does Styre do? He goes to great lengths to lure some humans to the planet and then torture them. "Sontarans are very methodical people," explains the Doctor to his bemused companions. Very silly people, more like.

Another fellow doing it for the money is Max Capricorn, who plots to crash the starship *Titanic* for insurance purposes: a reasonable enough scheme, were it not for the fact that he decides to stay on board to make sure it all goes to plan. And talking of big spaceships, both the Daleks and the Tractators have some explaining to do. In two stories, two decades apart, they both propose to hollow out a planet and drive it around the universe. What on earth *for*? The Daleks are already perfectly well sorted for spaceships, and the Tractators are – well, they're great big woodlice, for goodness' sake.

IN A NUTSHELL: The achievement. Yes, the achievement.



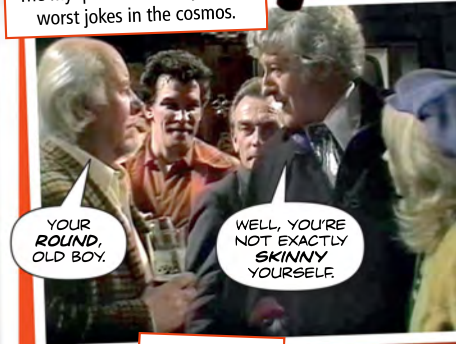
"♫ Nothing is so good it lasts eternally. Perfect situations must go wrong... ♫"

TOP TEN PUPPETS

- ▲ PINKY AND PERTWEE ▲
- ▼ GUNDAN THE GOPHER ▲
- ▲ PARSLEY THE CRYON ▲
- ▲ SUTEKH AND SWEEP ▼
- ▲ HARTNELL HARE ▲
- ▼ THE WOTANTOPS ▼
- ▲ KEITH HARRIS AND DARVILL ▲
- ▼ BANDRIL BRUSH ▼
- ▼ MOFFAT THE MULE ▼
- ▲ LORD CHARLES CRANLEIGH ▲

WHAT A LOAD OF RUBEISH

The myopic boffin analyses the worst jokes in the cosmos.



YOUR ROUND, OLD BOY.
WELL, YOU'RE NOT EXACTLY SKINNY YOURSELF.

VERDICT: "Come again?"

THE *Six Faces* OF DELUSION

The Underwater Menace: don't you just love it? With its excellent monsters, coherent storyline and classic cliffhangers, it's easy to overlook the fact that several of its characters share their names with real-life people, places and things. Which five of the following are true, and which one have I just made up?

Answer revealed at the bottom of the page.

1. Zaroff is the villain in a 1924 novella by Richard Connell called *The Hounds of Zaroff*.
2. Ara is a Catalan daily newspaper published in Barcelona.
3. Lolem is a minor Hindu deity associated with rivers and oceans.
4. Ramo is the name given to a tribal warrior from the Solomon Islands.
5. Nola is a municipality of the Italian city of Naples.
6. Sean and Jacko were a duo from a Californian punk band called Throw Rag who became notorious for stripping on stage.

The Six Faces of Delusion: Number 3 is a complete fabrication. The others are all true. Even the last one.

SUPPORTING ARTISTS *of the month*

This month we pay tribute to the fine art of rhubarbing. That's the technical term for the sort of non-specific background muttering which is so called because, if in doubt, intoning 'Rhubarb, rhubarb, rhubarb' is supposed to sound convincing (it doesn't. I once heard someone literally do it in a play). The trouble with rhubarbing is that there's no script, so the dialogue is left to the inventiveness of the supporting artists. With this in mind, join me at 8:05 in Part Three of *The Visitation*, as the de-hypnotised Headman tells the villagers about the voices in his head. Things get off to a splendid start with a well-orchestrated group gasp, before the official speaking Villager declares "A vision!" That's when the rhubarb farm really opens for business, with many an "Oooh" and an "Ahh", a splendidly unnecessary reprise of "A vision!", a sepulchral murmur of "I might have known", and a bizarrely piratical "Ha-harrr!" Things come to a head at 8:24 when the speaking Villager declares that "The plague carriers are warlocks as well!", and someone chips in with a magnificently half-arsed "That's right!" It's a masterclass; a precious 20 seconds of gold-standard rhubarb.

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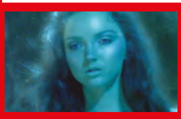

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